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THE RECOGNITION
OF SHAKÚNTALA
BY KĀLIDĀSA

EDITED AND TRANSLATED BY
SOMADEVA VASUDEVA



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CSL CONVENTIONS

SANSKRIT ALPHABETICAL ORDER

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ (f)</i>
Gutturals:	<i>k kh g gh ṇ</i>
Palatals:	<i>c ch j jh ñ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Dentals:	<i>t th d dh n</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

GUIDE TO SANSKRIT PRONUNCIATION

<i>a</i>	but		vowel so that <i>taiḥ</i> is pronounced <i>taiḥⁱ</i> . In Kashmirian practice, when <i>visarga</i> is followed by <i>p</i> or <i>ph</i> it is replaced by <i>upa-dhmānīya</i> , here written as <i>f</i> , and pronounced as an unvoiced, short blow of air.
<i>ā, â</i>	rather		
<i>i</i>	sit		
<i>ī, î</i>	fee		
<i>u</i>	put		
<i>ū, û</i>	boo		
<i>ṛ</i>	vocalic <i>r</i> , American <i>purdy</i> or English <i>pretty</i>		
<i>ṝ</i>	lengthened <i>ṛ</i>	<i>k</i>	luck
<i>ḷ</i>	vocalic <i>l</i> , <i>able</i>	<i>kh</i>	blockhead
<i>e, ê, ē</i>	made, esp. in Welsh pronunciation	<i>g</i>	go
<i>ai</i>	bite	<i>gh</i>	bighead
<i>o, ô, ô</i>	rope, esp. Welsh pronunciation; Italian <i>solo</i>	<i>ṇ</i>	anger
<i>au</i>	sound	<i>c</i>	chill
<i>ṁ</i>	<i>anusvāra</i> nasalizes the preceding vowel	<i>ch</i>	matchhead
<i>ḥ, f</i>	<i>visarga</i> , a voiceless aspiration (resembling English <i>h</i>), or like Scottish <i>loch</i> , or an aspiration with a faint echoing of the preceding	<i>j</i>	jog
		<i>jh</i>	aspirated <i>j</i> , <i>hedgehog</i>
		<i>ñ</i>	canyon
		<i>ṭ</i>	retroflex <i>t</i> , <i>try</i> (with the tip of tongue turned up to touch the hard palate)
		<i>ṭh</i>	same as the preceding but aspirated
		<i>ḍ</i>	retroflex <i>d</i> (with the tip

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	of tongue turned up to	<i>b</i>	<i>before</i>
	touch the hard palate)	<i>bh</i>	<i>abhorrent</i>
<i>dh</i>	same as the preceding but	<i>m</i>	<i>mind</i>
	aspirated	<i>y</i>	<i>yes</i>
<i>n</i>	retroflex <i>n</i> (with the tip	<i>r</i>	trilled, resembling the Ita-
	of tongue turned up to		lian pronunciation of <i>r</i>
	touch the hard palate)	<i>l</i>	<i>linger</i>
<i>t</i>	French <i>tout</i>	<i>v</i>	<i>word</i>
<i>th</i>	tent <i>hook</i>	<i>ś</i>	<i>shore</i>
<i>d</i>	<i>dinner</i>	<i>ṣ</i>	retroflex <i>śh</i> (with the tip
<i>dh</i>	guild <i>hall</i>		of the tongue turned up
<i>n</i>	<i>now</i>		to touch the hard palate)
<i>p</i>	<i>pill</i>	<i>s</i>	<i>hiss</i>
<i>ph</i>	<i>upheaval</i>	<i>h</i>	<i>hood</i>

CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. *Ramáyana*. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. *Rama*.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. *Maha-bhárata*, but *Ramáyana* (not *Rama-áyana*). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL CONVENTIONS

CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the *sandhi* or the scansion. Proper names are capitalized, as are the initial words of verses (or paragraphs in prose texts). Most Sanskrit metres have four “feet” (*pāda*): where possible we print the common *śloka* metre on two lines. The capitalization of verse beginnings makes it easy for the reader to recognize longer metres where it is necessary to print the four metrical feet over four or eight lines. In the Sanskrit text, we use French *Guillemets* (e.g. «*kva saṃcicīṛṣuḥ?*») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in *sandhi*.

Sanskrit presents the learner with a challenge: *sandhi* (“euphonic combination”). *Sandhi* means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full *sandhi* system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without *sandhi* (pre-*sandhi*), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without *sandhi*. Such *sandhi* mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (*ā*) or with a circumflex (*â*). Our system uses the macron, except that for initial vowels in *sandhi* we use a circumflex

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to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial *â*, before *sandhi* that vowel was *a*

<i>î</i> or <i>ê</i> ,	<i>i</i>
<i>û</i> or <i>ô</i> ,	<i>u</i>
<i>âi</i> ,	<i>e</i>
<i>âu</i> ,	<i>o</i>
<i>ā</i> ,	<i>ā</i> (i.e., the same)
<i>ī</i> ,	<i>ī</i> (i.e., the same)
<i>ū</i> ,	<i>ū</i> (i.e., the same)
<i>ē</i> ,	<i>ī</i>
<i>ō</i> ,	<i>ū</i>
<i>āi</i> ,	<i>ai</i>
<i>āu</i> ,	<i>au</i>
' , before <i>sandhi</i> there was a vowel <i>a</i>	

FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (*a*, *i* or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā*, *ī* or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*.

Examples:

What before *sandhi* was *atra asti* is represented as *atr' âsti*

<i>atra āste</i>	<i>atr' āste</i>
<i>kanyā asti</i>	<i>kany" âsti</i>
<i>kanyā āste</i>	<i>kany" āste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyā iti</i>	<i>kany" êti</i>
<i>kanyā īpsitā</i>	<i>kany" ēpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before *sandhi* begins with *ṛ* (vowel), after *sandhi* begins with *r* followed by a consonant: *yathā" rtu* represents pre-*sandhi* *yathā ṛtu*.

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(2) When before *sandhi* the previous word ends in *t* and the following word begins with *ś*, after *sandhi* the last letter of the previous word is *c* and the following word begins with *ch*: *syāc chāstravit* represents pre-*sandhi* *syāt śāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-*sandhi* form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

EXAMPLE

Where the Deva·nāgarī script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्दूररेणुद्विरदाननस्य ।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /
praśāntaye vighnatamaśchaṭānām niṣṭhyūtabālātapapallaveva //

We print:

kumbha|sthalī rakṣatu vo vikīrṇa|sindūra|reṇur dvirad|ānanasya
praśāntaye vighna|tamaś|chaṭānām niṣṭhyūta|bāl|āta|pallav” ēva.

And in English:

“May Ganēśha’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

“Nava·śāhasanka and the Serpent Princess” I.3 by Padma-gupta

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DRAMA

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*saṃskṛta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with opening and closing corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text).

WORDPLAY

Classical Sanskrit literature can abound in puns (*śleṣa*). Such paronomasia, or wordplay, is raised to a high art; rarely is it a *cliché*. Multiple meanings merge (*śliṣyanti*) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a *slanted* font (different from *italic*) and a triple colon (*:*) to separate the alternatives. E.g.

yuktaṃ Kādambarīṃ śrutvā kavayo maunam āśritāḥ
Bāṇa/dhvanāv an|adhyāyo bhavat' īti smṛtir yataḥ.

It is right that poets should fall silent upon hearing the Kādambari,
for the sacred law rules that recitation must be suspended when
the sound of an arrow: the poetry of Bana is heard.

Somēshvara-deva's “Moonlight of Glory” I.15

INTRODUCTION

The eloquence of great poets, streaming with such suggestive essence, reveals a coruscating extra-ordinary genius, whereby in this world, crowded with a succession of diverse poets, only two, three, or perhaps five or six, headed by Kali-dasa, can be reckoned “great poets.”¹

Dhvany/āloka 1.6

KALI-DASA’S “The Recognition of Shakúntala” (*Abhijñānaśākuntala*) was one of the first examples of Indian literature to be seen in Europe, first translated into English, and then into German. It attracted considerable attention (from Goethe, among others) and, indeed, pained surprise that such a sophisticated art form could have developed without the rest of the world noticing.

It tells the story of the hermit girl Shakúntala, the daughter of the celestial nymph Ménaka and the sage Vishva-mitra. The poet Kali-dasa intends Shakúntala to be the focus of attention. This is not the story of King Dushyánta, or their son Bhárata, who, according to the “Maha-bhárata” is the emperor whose rule gives India its Sanskrit name: Bhárata.

THE POET

The poet Kali-dasa is traditionally linked to a ruler called Vikramāditya. This is most probably a Gupta emperor.

The Gupta dynasty rose to prominence in the late third century CE, winning control of Mágadha. “Year one” of the Gupta era is 319/320 CE, but it is not clear if this marks the accession of Chandra-gupta I or rather the year he proclaimed himself an independent and sovereign ruler. In the following decades military conquest and marital alliances

expanded the Gupta empire until, when Samúdra-gupta died in 380 CE, it included the entire Indus valley in the west, reached into what is now Myanmar in the east, incorporated Nepal in the north, and reached the river Nármada in the south, with Ujjain becoming the new capital city.

The courtly culture sponsored by the imperial Guptas has been called a conservative, conscious effort to restore the customs of the Vedic past: Samúdra-gupta revived the royal horse sacrifice, and all titles and inscriptions issued were in elegant classical Sanskrit, abandoning the spoken tongues hitherto favored. INGALLS (1976) notes that this perception is also contradicted by remarkable innovations. Many scholars have called the ensuing blossoming of the fine arts and philosophy an Indian Golden Age. The Chinese pilgrim Fa Hsien, arriving in India in 404 CE (and writing for a Buddhist audience in China) describes a well-governed and prosperous land with beautiful cities, hospitals and universities. He notes that the people are free to move at will, not subject to corporal punishment, and that official salaries are fixed. He particularly draws attention to the amenities available to travellers. Kali-dasa similarly describes a happy land, and the meager evidence at our disposal makes it plausible that Gupta rule was benign not just for monks and courtier poets but for the common people too, at least in days of peace and prosperity.

Kali-dasa may have lived during the reign of one or all of the following three Gupta emperors: Chandra-gupta II “Vikramáditya” (*reg.* 375–413 CE), Kumára-gupta “Mahén-dráditya” (*reg.* 413–455 CE), or Skanda-gupta “Vikramáditya” (*reg.* 455–467 CE).

BAKKER (2006:165–187) has put forward the theory that Kali-dasa's drama "Málavika and Agni-mitra" (*Mālavikâgnimitra*) uses an ancient love story to describe a contemporary Gupta succession struggle. In its wake a geo-political triangle with Vídisha and Vídarbha which had ensured Gupta power and prosperity disintegrated, sealing the doom of the "Golden Age."

Other playwrights wrote similarly political plays (though more explicitly so),² and Vishákha-datta even wrote a work about the Shaka-Gupta wars, the now lost *Devī/candragupta* (much of its plot has been reconstructed from citations and allusions by RAGHAVAN³). Kali-dasa's political subtext is however less obvious and still awaits fuller unveiling and discussion (in the prologue to "Málavika and Agni-mitra" he himself draws attention to his originality in this matter⁴).

If Kali-dasa's "Málavika and Agni-mitra" alludes to actual events, is it possible that his other works do too?⁵ It would be interesting to study whether the character of Kali-dasa's Shákúntala might have anything to do with either Dhruva-devi, wife of Chandra-gupta II and mother of Kumára-gupta, or with his wife Anánta-devi.⁶

Similarly the "Birth of Kumára" (*Kumāra/sambhava*) tells of events leading up to the birth of Skanda Karttikéya, the God of war and saviour of the Gods (*deva*) in a cosmic struggle against the Titans (*asura*). In an interesting parallel, Kumára-gupta was at war with an expanding confederacy of Hunnic tribes based in Tokharistan and called the Kidarites (sometimes just "Red Huns") after their leader Kidara. In 455 CE, during the confusion of the last year of Kumára-gupta's reign, the Gupta armies, led by his son Skanda-gupta,

inflicted a defeat on another Hunnic group that had invaded the shortlived Kidarite state, the Hephthalites (Xionites or “White Huns”). Kali-dasa may have personally seen these Hunnic tribes (he refers to either of them indiscriminately as *Hūṇas* although in other Sanskrit sources the more descriptive *Śveta/hūṇa*, “White Hun,” is also found), for he gives details about them not known to other Sanskrit writers. In his “Lineage of Raghu” (*Raghu/vaṃśa*) he notes that they live on the river *Var̥ṇkṣu* (Oxus) and that the wives of a fallen chieftain gouge their cheeks in mourning.⁷ A number of such apparently observed details in Kali-dasa’s work has led many to conclude that he was a widely travelled man. This is not beyond dispute. In the “Lineage of Raghu” as transmitted by the earliest commentator Vāllabha-deva, Kali-dasa erroneously seems to think that Raghu finds himself in Kerala as soon as he crosses the River Káveri. ISAACSON & GOODALL (2003) discuss this to demonstrate how subsequent commentators “corrected” Kali-dasa’s text to remove such perceived inconsistencies. Kali-dasa’s apparently accurate geographical knowledge may not be a feature of the earliest witnesses of his work.

Around 480 CE the Hephthalites, led by Toramána, renewed their onslaught and the financial strain of fighting this prolonged war of annihilation proved too much for the Gupta empire; by 510 CE Ujjain was destroyed and the Western provinces devastated. In the aftermath of the catastrophic Hephthalite invasion the shrinking empire entered into a long phase of decline as local feudatories asserted their independence.

INTRODUCTION

BAKKER places Kali-dasa's literary activity between 415 and 445 CE, a time of political stability between the Gupta empire, Vídisha and Vídarbha. WARDER had tentatively placed Kali-dasa's literary activity between 430 and 470 CE, INGALLS between 400 and 450 CE. These approximate dates gain support from chronological lists of poets found in eulogies incorporated into many dateable works.⁸

THE PLOT

ACT 1: In the course of a hunting expedition King Dushyánta chances upon the hermitage of the sage Kanva. He is welcomed by the absent sage's daughter Shakúntala, with whom he falls in love. Dushyánta learns that Shakúntala is the daughter of the nymph Ménaka and the seer Vishvámitra, abandoned in the wild and fostered by the sage Kanva.

ACT 2: The king, aided by the buffoon, seeks a pretext to enter the hermitage to see Shakúntala again when he is suddenly summoned by the ascetics to protect their rites from malevolent demons.

ACT 3: Shakúntala and Dushyánta meet in secret and contract a *gandharva* marriage of mutual consent. Upon the successful completion of the seers' rites Dushyánta returns to his capital city, leaving a signet ring with Shakúntala as a token of his affection. Absentminded with love, Shakúntala unknowingly slights the irascible seer Durvāsas and is cursed by him: whoever she was thinking of will not remember her. Her companions manage to win a reprieve from the angered sage: a token of recognition can break the curse.

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ACT 4: The patriarch Kanva returns and is delighted with events so far. When no word from Dushyánta arrives, the now heavily pregnant Shakúntala is despatched to his court and in a famous and moving scene bids farewell to her hermitage home.

ACT 5: At court the amnesic king disavows her; she tries to show him his signet ring to prove her story but cannot find it. Humiliated, Shakúntala is suddenly borne away into the sky by her mother.

ACT 6: A fisherman finds the ring in the guts of a fish. A zealous police chief recognizes the royal signet ring and shows it to the king who at once regains his memory. Dushyánta then torments himself with remorse until he is summoned by Indra, king of the Gods, to fight against the demons.

ACT 7: Six years later Dushyánta is returning in an airborne chariot when he alights in a celestial hermitage. He sees a young boy called Sarva-dámana playing with a lion cub. It dawns on him that this is his son, the prophesied world emperor later called Bhárata. Shakúntala herself appears and forgives Dushyánta. Blessed by the sages and the Gods, the reunited family returns to the world of mortals and Dushyánta's capital.⁹

SHAKÚNTALA BEFORE KALI-DASA

The plot of "The Recognition of Shakúntala" is a carefully conceived expansion of an episode found in the "Maha-bhárata." By adding the device of a curse to account for Dushyánta's loss of memory, Kali-dasa casts him in a more favorable light; in the "Maha-bhárata" he seems to have

simply forgotten about Shakúntala once he returned to the pleasures of his palace. The “Maha-bhárata” also explains the origin of Shakúntala’s name. Abandoned in the wilderness, the infant was shielded from predators by birds (*śakunta*) when the sage Kanva chanced upon her; and as the daughter of an *apsaras* nymph she possesses the power of flight, which Kali-dasa’s drama deprives her of.

Related versions of the tale, presumed to be derivative, exist in Puranic texts as well.

A very similar story is also found in a Játaka tale of one of the Buddha’s previous lives.¹⁰ King Brahma-datta encounters a woman gathering firewood in a grove and at once falls in love with her. They make love there and then and the Bodhi-sattva is conceived. The king gives her a signet ring and instructs her to bring the child to him if it is a boy. A few years later the king, embarrassed before his court, denies both the child and the ring. The mother then throws the child up and he remains floating cross-legged in midair. The king then acknowledges the son as his heir and makes the firewood collector his chief queen. Of all these retellings of the story, Kali-dasa’s is the most intricate.

KALI-DASA’S DRAMATISATION

One of the most immediate joys of reading and rereading Kali-dasa’s play lies in the discovery of the relevance of the many subtle strategic pairings of acts and parallelisms that Kali-dasa has worked into the plot.

GEROW (1979–80) has shown how Kali-dasa uses complex mirroring and inversion of events to structure and punctuate his narrative.

Among the more striking is the symmetry between the beginning and the end of the play. In the first act the eager Dushyánta and his human charioteer are in pursuit of the pleasure of hunting. He is borne up a slope to the mountain hermitage, a place of religious duty, where he enters a kind of higher plane of natural spontaneity inhabited by the semi-divine Shakúntala, and is bidden to combat the local demons. In the last act the listless Dushyánta is descending with the divine charioteer Mátaḥ in an aerial chariot from heaven where he has taken part in a war against universal demons at the bidding of Indra. They alight in a celestial hermitage again halfway between heaven and earth, where a very different meeting with Shakúntala takes place.

Similarly, act 2 is mirrored in act 6, and act 3 in 5. The celebrated fourth act is the central pivot around which all of this symmetry turns. In this act Kali-dasa shows Shakúntala—already suffering from the separation of her beloved Dushyánta—undergoing a painful farewell from her foster father, her dear friends, and the natural world of the hermitage of which she had considered herself an integral part. For the spectator or reader, aware of the curse, her naïve hopes for a happy future are all the more poignant. In this act, Kali-dasa effectively seems on the verge of killing off Shakúntala the shy, innocent forest girl for the reader—it is a character that cannot possibly cope with the world she will encounter at court. But what happens next is unexpected. Of all of the characters Shakúntala alone does not develop into a “more evolved” character, assuming a new persona as she enters the “real world” beyond the hermitage. Dushyánta does not appear at all in this central act, and when

she meets him again it is as a stranger. Dushyánta is not merely changed by the curse, he has assumed an entirely new “public” identity far removed from Shakúntala’s expectations. Kali-dasa shows her as a simple girl humiliated and awkwardly out of place as she tries to defend herself at the royal court, but he will not let her compromise her character. Since her presence at court is so incongruent, he whisks her away in a supernatural flash of light. The effect on the reader is shocking. It is as if Kali-dasa has let us watch her walk slowly towards a precipice, and finally over it.

What does he intend with this?

There is no simple answer, for Kali-dasa has not written a simple work by following a single set of rules. A series of partial explanations of what he has done can be given according to various models of interpretation.

It would be a mistake to assume from the above synopsis that “The Recognition of Shakúntala” concludes with a banal happy ending. While the play does not end on the same note of optimistic innocence with which it begins, it is clearly not intended as a tragedy either.

This is not because Sanskrit drama is completely unaware of tragedies as is frequently claimed in secondary literature, but because the play ends in what is called *abhyudaya*, a positive result. A tragic genre of Sanskrit drama called *utsṛṣṭik’/âṅka*, interpreted as “marked by death,” (though probably originally “one-act-play about death”) in which are depicted death and lamenting¹¹ may or may not end in such *abhyudaya*.

SCHOLIASTIC THEORIES

The earliest surviving Sanskrit dramaturgical treatise, the *Nāṭyaśāstra* (“Science of drama”) of Bhārata (redacted into its present composite form¹² by c. 200 CE), mentions “instruction” (*hit’ôpadeśa*) and “entertainment” (*krīḍā, sukha, viśrānti*) as the purposes of drama, but all of the “four goals” (*puruṣ’ârtha*) of brahminical culture are prominent in its initial justificatory chapter: pleasure, wealth, justice, and spiritual liberation. Drama should depict all kinds of emotions and all kinds of states, it should imitate events in the world.¹³

*In part about religion, in part about entertainment, in part about money, in part about tranquility, in part about comedy, in part about war, in part about love, in part about killing.*¹⁴

Dramaturgical theory from Bhārata onwards discusses a peculiar idealised plot structure that progresses through five “transitions” or “junctions” (*sandhi*).¹⁵

The [1.] “origin” (*mukha*) states the “seed” (*bīja*) of the plot in outline; the [2.] “incident” (*pratimukha*) develops the “seed” by alternating episodes showing a balance of both “gain” (*prāpti*) and “loss” (*aprāpti*) of the “aim” (*phala*); in the [3.] “germ” (*garbha*) the likelihood of “gain” outweighs the possibility of “loss,” the attainment of the “aim” seems likely; in the [4.] “crisis” (*vimarśa*) the likelihood of “loss” outweighs “gain,” all hope of securing the aim seems lost; in the [5.] “completion” (*nirvahaṇa*) all narrative currents converge towards the final consummation.

Erudite commentators will alert the inattentive reader to the occurrence of these as the play progresses.

Stepping back from such learned discussions about which transition happens exactly where and why, and reconsidering the logic of Kali-dasa's plot on the basis of this inherent structure one might reduce as follows: We start with what might be called an *idyll* (*A*). This is reversed to *not-idyll* ($\neg A$). *Not-idyll* is countermanded, but the end-result is not a reversal back to *idyll* (either the original *A* or a new *idyll* *B*), but a strange, ambivalent situation *quasi-idyll* (*A'*). It is striking that in the final act Kali-dasa uses essentially the same setting, and the same characters as he does in his opening act. Nor can the differing action, dialogue or diction alone account for the disparate effect on the spectator or reader. This means that the new situation *quasi-idyll* (*A'*) differs from *idyll* (*A*) for the spectator or reader because he has witnessed the characters be subjected to a series of symmetries and reversals.

In other words, Kali-dasa has brought his audience to a point where they respond differently and even perceive as different a very similar situation because of what they know about it. Events (and the spectator's deepening involvement in them) have made a return to the original, unqualified innocence impossible.

This brings us to an influential Indian theory of aesthetic appreciation.¹⁶

AESTHETIC SENTIMENT

The key terms to understanding the theory of "aesthetic sentiment" (*rasa*) are: "determinant emotional states" (*vi-*

bhāva), “consequent emotional states” (*anubhāva*), “transient emotional states” (*vyabhicāri/bhāva*), and “permanent emotional states” (*sthāyi/bhāva*). In the *Nāṭyaśāstra* and its derivatives these are used primarily prescriptively to teach an elaborate grammar of emotional response. Later aestheticians expanded on this by minutely analysing the mechanisms of aesthetic appreciation in the spectator (as taught in the sixth book of the *Nāṭyaśāstra*). Here *rasa* must be understood as a technical term. Nothing but obfuscation is gained by importing the vague allusions or associations that a literal translation of the term evoke. TIEKEN (2000:118) rightly deplores the use of the term as a “magic word” to justify all manner of absurd speculation on the purpose of Indian drama, broadening it “to such a point that it becomes an utterly meaningless concept with which one can indeed explain virtually everything.”¹⁷ Before going further, therefore, I fear I cannot spare the reader from a brief explanation of what it is that the mature theory attempts to explain. It is not, in essence, a complicated doctrine, admitting of simplification and paraphrase. Hopefully, many of us have had a similar experience to the following.

AN EXAMPLE

Imagine that you find yourself going to see a performance of “Romeo and Juliet.” You are in the right mood for the play, no mundane worries preoccupy your mind, you have agreeable company, and the theatre, the stage, the director and the actors are all excellent—capable of doing justice to a great play. Your seat in the theatre is comfortable and gives an unobstructed view.

The play begins and you find yourself drawn into the world Shakespeare is sketching. The involvement deepens to an immersion where the ordinary, everyday world dims and fades from the center of attention, you begin to understand and even share the feelings of the characters on stage—under ideal conditions you *might* reach a stage where you begin to participate in some strange way in the love being evoked.

Now, if at that moment you were to ask yourself: “Whose love is this?” a paradox arises.

It cannot be Romeo’s love for Juliet, nor Juliet’s love for Romeo, for they are fictional characters. It cannot be the actors’, for in reality they may despise one another. It cannot be your own love, for you cannot love a fictional character and know nothing about the actors’ real personalities (they are veiled by the role they assume), and, for the same reasons, it cannot be the actors’ love for either you or the fictional characters. So it is a peculiar, almost abstract love without immediate referent or context.

A Sanskrit aesthete would explain to you that you are at that moment “relishing” (*āsvādana*) your own “fundamental emotional state” (*sthāyi/bhāva*) called “passion” (*rati*) which has been “decontextualised” (*sādhāranīkṛta*) by the operation of “sympathetic resonance” (*hṛdaya/saṁvāda*) and heightened to become transformed into an “aesthetic sentiment” (*rasa*) called the “erotic sentiment” (*śṛṅgāra*).

This “aesthetic sentiment” is a paradoxical and ephemeral thing that can be evoked by the play but is not exactly caused by it, for many spectators may have felt nothing at all during the same performance. You yourself, seeing

it again next week, under the same circumstances, might experience nothing. It is, moreover, something that cannot be adequately explained through analytic terms, the only proof for its existence is its direct, personal experience.¹⁸

The fourteenth century Orissan literary critic Vishvanatha has summarised his predecessors' deliberations on the strange ontological status of this "aesthetic sentiment" as a series of paradoxes:¹⁹

It cannot be made known for its existence cannot be separated from its experience. Since it depends in essence upon the aggregation of determinants etc. it cannot be an effect; nor is it eternal since it is not perceived before [the determinants etc.], when not perceived it does not even exist. Nor is it something that will exist [eternally or independently in the future] since it is self-manifest immediate bliss. Nor does it exist presently, since it is different from an effect or a knowable thing. Nor is its perception indeterminate knowledge since it becomes objective by the experience of the determinants etc., and since sensitive readers experience it directly as supreme delight. Nor is it perceived as determinate knowledge since it does not admit contact with analytical terms. It is not imperceptible since it can arise from words, yet its manifestation is not perceptible. Therefore connoisseurs should truly regard it as non-ordinary. Since this [aesthetic sentiment] is not different from one's own experience, the learned consider it proven by pleasurable experience.

It is, moreover, a blissful experience. The fact that sensitive readers often weep while reading poetry does not mean

that they are suffering, rather the tenderness of the work has succeeded in melting the contraction of their minds or hearts.

The non-ordinary nature of such aesthetic sentiments makes it possible for the spectator or reader to derive a pleasurable experience even from what in ordinary life would be causes of grief.²⁰

TECHNICAL DETAILS

The *Rasa/sūtra* in the *Nāṭya/śāstra* of Bharata states:²¹

Rasa is evoked by the conjunction of determinants, consequents and transient emotional states.

For example: In a play based on the story of the “Ramáyana,” the characters Rama, Sita and the demon Rávana might be the “objective determinants.” The season, garlands, and the appropriate makeup are the “excitant determinants.”²² The “bodily consequents” are the gestures and stances the characters assume on stage.²³ The “verbal consequents” are peculiar intonations which may, for instance, reveal if a statement is sarcastic. The “involuntary consequents” are spontaneous reactions such as tears and tremors.²⁴ The accessory consequents are such as Rama wearing armor and a helmet. The many transients support the emerging *rasa*: When Sita sees Rávana, the consequents “paralysis, trembling, and perspiration” are supported by the transients “worry, fear, and effort.”²⁵

But how exactly is this aesthetic sentiment evoked?

The theory is considered a “doctrine of transformation” (*pariṇāma/vāda*).

What is it that is transformed into an aesthetic sentiment?

Eight pre-existing “foundational emotions” (*sthāyi/bhāva*) are postulated. These can be transmuted into “aesthetic sentiments” by the presence of all of the other emotional processes and conditions mentioned above. Even though many of these may be at the time more prominent than a “foundational emotion,” only the foundational emotions can be transmuted into aesthetic sentiments.

*Just as a king alone—though he may be surrounded by a great retinue—deserves his title, and not some other man, however exalted, so a fundamental emotion, attended by determinant, consequent, and transient emotional states, receives the designation “aesthetic sentiment.”*²⁶

The aesthetic sentiment is in this way categorically different from the other sentiments. The fundamental emotions generate aesthetic sentiments as follows:

Foundational state	Aesthetic sentiment
1. passion (<i>rati</i>)	> erotic (<i>śṛṅgāra</i>)
2. energy (<i>utsāha</i>)	> heroic (<i>vīrya</i>)
3. revulsion (<i>jugupsā</i>)	> disgust (<i>bībhatsa</i>)
4. anger (<i>krodha</i>)	> wrathful (<i>raudra</i>)
5. fun (<i>hāsa</i>)	> comic (<i>hāsyā</i>)
6. wonder (<i>smaya</i>)	> amazing (<i>adbhuta</i>)
7. fear (<i>bhaya</i>)	> fearful (<i>bhayānaka</i>)
8. grief (<i>śoka</i>)	> compassionate (<i>karuṇa</i>)
9. world-weariness (<i>śama/nirveda</i>)	> quietist (<i>sānta</i>)

The much-discussed “quietist” emotional state is not universally accepted. It may be a later addition, and some argue it cannot be staged and is thus confined to poetry.

Another theory further reduces this list by dividing the first eight of these into two paired groups, the former being capable of generating the latter.²⁷

LOVE

For many theoreticians the erotic sentiment is considered the most important since it requires the greatest sensitivity in handling:²⁸

The erotic alone is the sweetest, most captivating aesthetic sentiment. The quality of evocativeness arises from poetry imbued with this sentiment.

Ābhinava-gupta, on the other hand, considers the quietist sentiment as fundamental to all others. The variety of amorous relationships depicted in classical Sanskrit poetry are governed by well-defined conventions. Rhetoricians stipulate that the erotic sentiment as it ought to be depicted in poetry is twofold, happy and sad: “love-in-union” (*sambhoga*), and “love-in-separation” (*vipralambha*). Love-in-separation is further subdivided rather clinically into ten developmental stages:²⁹ [1.] longing (*abhilāṣa*), [2.] pondering (*cintana*), [3.] remembrance (*smṛti*), [4.] praising (*guṇa/kīrtana*), [5.] agitation (*udvega*), [6.] babbling (*pralāpa*), [7.] madness (*unmāda*), [8.] fever (*saṃjvara*), [9.] torpor (*jāda-tā*), and finally [10.] death (*maraṇa*).

The *Satta/sāi* of Hala, a Prakrit anthology of amorous verse compiled in the early centuries CE may well have served as the model for the formulation of the conventions of love, since almost all amorous situations discussed by the scholiasts can be traced in it.

IMPEDIMENTS

A playwright wishing to write a work capable of evoking this relishing of an aesthetic sentiment (*rasanā, camat/kāra, ras'āsvāda*)³⁰ must guard against a number of pitfalls. These are summarised as seven impediments to the experience of the aesthetic sentiment, and apply equally to the spectator.³¹ They are [1.] lack of credulity, a sympathetic response must be possible; [2.] a too personal identification with the characters or narrative must be avoided by the use of not only realistic conventions (*loka/dharmin*) but also theatrical conventions (*nāṭya/dharmin*) in drama, or, in poetry, naturalistic expression (*svabhāva'ōkti*) and artificial expression (*vakra'ōkti*); [3.] preoccupation with personal affairs; [4.] lack of proper means of perception; [5.] lack of clarity, abstract theatrical conventions must be balanced by the presence of everyday conventions; [6.] lack of predominance of a single aesthetic sentiment; [7.] presence of doubt as to how the consequents are to be interpreted: tears may ambiguously represent joy, anger, fear etc. unless they are properly combined with other emotional states.

RECENSIONS OR VERSIONS?

What is presented here is the first complete translation of the Kashmirian recension of the "The Recognition of Shakúntala." "Recension" here designates the product of conscious redactional choices. This differs from what might be called a "version" of a text which simply comes into existence as scribal errors accumulate with each generation of copying. Some scribes may consult other manuscripts to

correct obvious errors,³² but as long as this is done unsystematically, the resulting conflated text remains a "version."

भट्टिहमेउक्रिधुनउवहुनमेवपुटभा॥
 पुमत्रवउमुदगीउमेउनुनेगखनभउर
 पुभउः॥विदुः॥ठेभाएवठ॥॥पुपु
 हुनीपुपुएव॥दभु॥एवमभुविनी
 मिनुनीपुमभगभेदेति॥गए॥पुहुनीये
 विनेह॥पुषेउदभुनभुनहेमिमेपनीये
 उवभुपगिउपुहुनीयउनेभुउभमेववि
 ठवृउठनेन॥पुद॥नापभेनदगभुउभु
 पुउभभिनबुपदेयदहुनीभु॥पुहु॥पु
 हुगउभा॥भट्टिहुगवउभेपपुउनीदव
 क॥भुदेपुहुदवभिविदु॥ठेवपुभुपदे
 पुहुनीपुके॥उ॥उगुदे॥उउठेसीम
 भंभगुभविदभा॥गए॥पुयउंयदउभेव
 नहुनगरगभनयभुभुउंभंभियभव

Fol. 50r of the Shrinagar manuscript showing § 6.114–120.

The boundary between recension and version is necessarily a blurred one. Some scribes might redact parts of their text, while some redactors might be inept. Nevertheless, in principle, the activity of the redactor (redacting) differs from that of the scribe (copying) enough to be usefully studied in its own right.³³

The kinds of changes, emendations and corrections such a redactor (or group of redactors) will make are not impossible to deduce.

In lucky cases the redactor is also a commentator, who might discuss variant or rejected readings (*pāṭh'āntara*, *apapāṭha*). The kind of argument adduced in such cases can be telling, proceeding from the assumption that a play or poem should flawlessly conform to rules laid down in a number of technical treatises. Thus commentators will justify their preference for readings by appealing to authorities on grammar, dramaturgy, poetics, politics, erotics, metallurgy/chemistry, gemology, medicine, astronomy/astrology, archery, elephant-lore, equestrian science, physiognomy, gambling, and sorcery.³⁴

The more celebrated an author is, the more stringent this requirement becomes, and there is no poet writing in Sanskrit more celebrated than Kālidāsa. As the aesthete Abhinava-guṇa puts it:³⁵

Not even in their imagination in a dream would connoisseurs impute even the most minute imperfection to his poetry.

This might be read as tantamount to a license to emend away whatever offends a pedantic scholiast, and such com-

mentarial projects have indeed been documented. Only recently GOODALL & ISAACSON have made a successful effort to evaluate such criteria to weight variant readings in their critical text and recover an older stratum of one of Kali-dasa's works, the *Raghu/vaṃśa*.

A closer reading reveals that such wilful "purification" (as Vámana puts it) of a poet's work, is not, in fact, sanctioned by all rhetoricians. Instead of advocating a rigid application of inflexible rules, a benign, contextually sensitive reading of poetry is preferred by some of the most prominent writers. Dandin allows breaches of rules as long as the learned are not offended. Māmmata, the author of the most popular text-book on aesthetics, teaches that defects can become virtues if appropriately used.³⁶ Ābhinava-gupta puts it most bluntly: these rules are not "royal edicts."³⁷

What does such an editorial policy mean for the current volume?

Let us look at an example: the third metrical foot of verse 6.9 (§6.114 in this book) is marred by a number of unsatisfactory or banal readings in the Deva-nāgarī and Bengali recensions. The Kashmirian recension presents a syntactical difficulty with the predicate (*vidheya*) being predominant. The Mithila recension reads the word *sudatī* ("fine-toothed woman") as the predominant subject (*uddēśya*) in place of the Kashmirian *tad atītam* ("passed beyond"). Now this is exciting: we may surmise that there exists ample motivation for redactors to remove the word *sudatī*, for the rhetorician Vámana (active in Kashmir in the 8th cent. CE) had taught that it is grammatically suspect.³⁸ The messy readings thus show us various attempts to repair the damage done by

wilfully replacing *sudatī* with conjectures. A further problem: in place of the Kashmirian recension's *mam' âiṣa* the Mithila recension reads *mam' âiva*. Now there exists again a compelling reason for this. Here the Kashmirian reading is probably original, the problem for the Mithila redactor is that it presents us with a metaphor (*rūpaka*) where the subject (*upameya*) and object (*upamāna*) are in different genders, the "fine-toothed woman" (*sudatī* fem.) and the "precipice" (*prapātaḥ* masc.). As a general rule, rhetoricians censure such gender incongruence, but Kali-dasa does not always adhere to such formal requirements. The Mithila redactor appears to have wilfully read precipice as a fem. (*prapātā*), and then changed the masc. pronoun *eṣaḥ* to the syntactically redundant particle *eva*.

But note how appropriate is the use of "fine-toothed" for the juxtaposition with the gaping, jagged cliff precipice if we adopt the following reading (a combination of the Mithila and Kashmirian) as original: *s" âsannivṛtṭyai sudatī mam' âiṣa*, "She, the fine-toothed woman, became for me this [precipice. . .] from which there is no return."

Such textual criticism explains how the Kashmirian recension translated here comes to have its peculiar reading in this place and it also indicates what Kali-dasa may have originally written. That no printed text of "The Recognition of Shakúntala" gives this reading shows just how much we stand to gain from a careful reevaluation of the recensions in the light of the Kashmirian text.

The study of the writings of Sanskrit rhetoricians and literary critics is thus indispensable for anyone wishing to edit Sanskrit literature; not because it provides insightful tools

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to analyze the text (which, of course, it does) but because generations of scribes, redactors and even the original poets have made decisions based on rhetorical works prominent in their place and time.

THE RECENSIONS

With the exception of the Deva-nāgari recension (named after the script its manuscripts were written in), the surviving recensions of “The Recognition of Shakúntala” are usually named for the regions they are found in.

The Deva-nāgari recension, often published with Rāghava-bhaṭṭa’s commentary, is probably the most popular. Despite this, there exists no critical text of this recension.

Of the Bengal recension there exists a pioneering critical edition by Richard PISCHEL published in its final form in the Harvard Oriental Series 16. PISCHEL’s editorial decision to standardize the Prakrit to that of the grammarians has been called into question.

The Southern recension is available in print with a number of commentaries, notably the *Diṇ/mātra/darśanī* of *Abhirāma Bhaṭṭa*, the *Kumāra/giri/rājīya* of *Kāṭayavema*, the *Sāhitya/sāra* of *Śrīnivāsa Bhaṭṭa* and a learned, anonymous *Carcā* commentary published by the Trivandrum Sanskrit Series.

The Mithila recension’s readings were published by the Mithilā Research Institute in Darbhanga in 1957, based on the two commentaries of *Śaṅkara* and *Narahari*.

Besides these, there are many more unpublished commentaries by well known medieval commentators such as *Ghanaśyāma*, *Dakṣiṇāvartanātha*, and *Nilakaṇṭha* (as well as

a large number of modern Sanskrit commentaries). It would be of inestimable value to know what relation the texts of these early commentators bear to the published recensions.

In 1884 Karl BURKHARD published a provisional edition of the Kashmirian recension from a single manuscript brought to Poona by Georg BÜHLER after one of his tours to collect manuscripts in Kashmir. The same was reprinted in Deva-nāgarī by S.K. BELVALKAR in 1965 (*Sāhitya Academy*). BURKHARD had previously (1882) published another manuscript written in the Kashmirian *Śāradā* script preserved in Bikaner which he believed to be the Kashmirian recension. This, however, is a *Śāradā* manuscript of the Deva-nāgarī recension with a few emendations based on the Kashmirian text. In 1980 Dilīp Kumār KANJILĀL attempted to reconstruct Kali-dasa's original text from the various recensions. His is the only work, so far, to make use of the STEIN manuscripts of the Kashmirian recension preserved in Oxford. KANJILĀL's pioneering effort is greatly hampered by the fact that the regional recensions are not yet properly critically edited.

The text published here in the Clay Sanskrit Library is the first stage of a work in progress; much more careful textual criticism is required before we can have a clearer picture of the Kashmirian recension. The surviving Kashmirian manuscripts allow us to restore the text to the form it assumed in Kashmir some time after about 700 CE but before the end of the first millenium CE, dates tentatively deduced by the detectable influence of Vāmana and by Ābhinavagupta's knowledge of (some parts of) the text as presently constituted.

CONCERNING THE PRAKRIT PASSAGES

Not all characters in a Sanskrit drama speak Sanskrit. A substantial part of both verse and dialogue is sung or spoken in various forms of Prakrit. These are not intended as regional dialects, but rather as something approaching “sociolects:” gender, status and age determine the language.

Differing approaches to editing these additional languages have been attempted, and the controversy is ongoing. I do not find it advisable, in this edition, to adopt either PIS-CHÉL’s “strong program” of disregarding the manuscript evidence as unreliable, and emending the text to conform to the rules of the Prakrit grammarians, nor its opposite. It is uncertain that the Kashmirian redactors used a grammar at all, and if they did, it remains unclear which grammar this might have been. SALOMON (1982) believed that PIS-CHÉL’s (and HILLEBRANDT’s *Mudrā/rākṣasa*) approach had become dubious at least since LÜDERS (1911) published the Central Asian fragments of Ashva-ghosha’s plays because their Prakrit predates and diverges from what is prescribed by the grammarians. Because this might have little bearing on the post Vara-ruchi (3rd–4th cent CE) period of Kali-dasa and the other classical poets, the dispute is reevaluated in STEINER (1997:§9).

As regards the *deśī* (“provincial,” “local”)³⁹ terms encountered, the most likely surviving source for Prakrit lexicography that comes close to what the Kashmirian redactors of “The Recognition of Shakúntala” might have used (if they used anything at all) is the *Pāīalacchīnāmamālā* of Dha-na-pala (he styles himself *Dhanavāla* in Prakrit), composed in *Vikrama/saṃvat* 1029=972 CE in Dhara, the capital city

of the Para-mara dynasty of Malava, and Hema-chandra's influential *Déśi/nāma/mālā*.

As a result the presentation of Prakrit is still somewhat uneven; sometimes the manuscript evidence favored forms which accord with the norms of the grammarians, sometimes they did not. I did not use either as evidence for a normative "Kashmirian Dramatic Prakrit" but have rather preserved much of this eclecticism, removing only what I judged to be copyists errors: more work on the regional variation of the transmission of dramatic Prakrits is needed before either of the two procedures mentioned above could be seriously entertained in the present case.

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NOTES

- 1 Ananda-vārdhana, *Vṛtti to Dhvany/āloka* 1.6: *tad vastu/tat-tvaṃ niḥṣyandamānā mahatāṃ kavīnāṃ bhārati a/loka/sā-mānyaṃ pratibhā/viśeṣaṃ parisphurantam abhivyanakti yen' āsminn ativicitra/kavi/paramparā/vāhini saṃsāre Kālidāsa/prabhṛtayo dvi/trāḥ pañca/śā vā mahā/kavaya iti ganyante*.
- 2 For example the *Mudrā/rākṣasa*.
- 3 RAGHAVAN 1963:858–880.
- 4 See WARDER 1977:129ff, and TIEKEN 2001.
- 5 TIEKEN had speculated that the “Mālavika and Agni-mitra” is unique in this respect.
- 6 It would go too far to suppose that this in itself implies that there was a suspicion of illegitimacy surrounding the succession. Kali-dasa's works were not crude vehicles for Gupta propaganda. But it is noteworthy how much emphasis is laid on establishing Bhārata's claim to succession in the play.
- 7 *Raghu/vamśa* 4.67 as read by the oldest commentator, Vāllabha-deva. The presence of the Huns on the River Oxus also serves as a confirmation of Kali-dasa's date.
- 8 BAKKER 1993 has suggested that a sculpture of Kali-dasa survives.
- 9 For a very beautiful series of plaques made of inlaid shells depicting the story see C. RAPIN 1996.
- 10 *Kaṭṭhahārī/jātaka*.
- 11 According to the aesthetician Ābhinava-gupta this term is to be rendered as lit. “marked (*aṅkita*) by death.”
- 12 See S.A. SHRINIVASAN 1980.

INTRODUCTION

- 13 *Nāṭya/śāstra* 1.112: *nānā/bhāv'ôpasampannam nān'āvasth'āntar'ātmaḥ / loka/vṛtt'ānukaraṇam nāṭyam etan mayā kṛtam.*
- 14 *Nāṭya/śāstra* 1.108: *kva/cid/dharmah kva/cit/krīdā kva/cid/arthaḥ kva/cic/chamaḥ / kva/cid/dhāsyam kva/cid/yuddham kva/cit/kāmaḥ kva/cid/vadhaḥ.*
- 15 For a succinct treatment of these not deriving from the *Daśa/rūpaka* see *Nāṭaka/lakṣaṇa/ratna/kośa* of Sāgara-nandin (ca. 1225CE) chapter 8.
- 16 H. TIEKEN questions the value of this in “On the Use of *rasa* in Studies of Sanskrit Drama,” *Indo-Iranian Journal* 43 (2000) 115–138.
- 17 As examples of this abuse TIEKEN (2000:118) cites the work of Lyne BANSAT BOUDON, concluding: “We are dealing with *rasa* as a kind of comforting mantra here. This third type of use of the term *rasa* properly belongs to the realm of fiction and need not be considered any further.”
- 18 Adapted mainly from Ābhinava-gupta's discussion of *Dhvany/āloka* 2.4, using as example the love of Rama and Sita.
- 19 *Sāhitya/darpaṇa* 3.20cd–26: *n' āyam jñāpyaḥ, sva/sattāyām prattīty/avyabhicārataḥ // yasmād eṣa vibhāv'ādi/samūh'ālamban'ātmaḥ / tasmān na kāryaḥ, no nityaḥ pūrva/samvedan'ōj-jhitaḥ / a/samvedana/kāle hi na bhāvo 'py asya vidyate // nāpi bhaviṣyan sāksād ānanda/maya/prakāśa/rūpatvāt / kārya/jñāpya/vilakṣaṇa/bhāvān no vartamāno 'pi // vibhāvādi/parāmarśa/viśayatvāt sa/cetasām / parānanda/mayatvena samvedyatvād api sphuṭam // na nirvikalpakaṁ jñānam tasya grāhakaṁ iṣyate / tathābhilāpasaṁsargayogyatvavirahān na ca // savikalpakasamvedyaḥ sāksāt kāratayā na ca / paroḥṣas tatprakāśo nāparoḥṣaḥ śabda/sambhāvāt // [Vṛtti: tat kathaya kīdr̥g asya tattvam āśru-t'ādṛṣṭa/nirūpaṇa/prakāśyety āha] tasmād alaukikaḥ satyam vedyaḥ sahr̥dayair ayam / [Vṛtti: tat kiṁ punaḥ pramāṇam tasya sadbhāve?] pramāṇam carvaṇaivātra svābhinne viduṣāṁ matam //26//. [atra=rase, svābhinne=carvaṇasvarūpe].*

- 20 *Sāhitya/darpaṇa* 3.4–8: *karuṇ*”/ādāv *api rase jāyate yat paraṃ sukham, sa/cetasām anubhavaḥ pramāṇaṃ tatra kevalam. kiṃ ca teṣu yadā duḥkhaṃ na ko ’pi syāt tad/unmukhaḥ, tathā Rā-māyaṇ*’/ādīnām *bhavitā duḥkha/hetutā. hetutvaṃ śoka/harṣāder gatebhyo loka/saṃśrayāt. śoka/harṣ*’/ādayo *loke jāyantāṃ nāma laukikāḥ, alaukika/vibhāvatvaṃ prāpteḥbhyāḥ kāvya/saṃśrayāt. sukham saṃjāyate tebhyāḥ sarvebhyo ’p’ iti kā kṣatiḥ, aśru/pāt*’/ādayas *tadvad drutatvāc cetaso matāḥ.*
- 21 *Nāṭya/sāstra* 6: *vibhāv*’/ānubhāva/vyabhicāri/saṃyogād *rasa/niṣ-pattiḥ.*
- 22 Determinant emotional states can be either “objective” (*ālam-bana*), the objects towards which the emotional responses are directed, e.g. the dramatis personæ, or “excitant” (*uddīpana*), these include the setting, the season, etc.
- 23 The “consequents” are responses to the emotional states. They are of four kinds: bodily, verbal, involuntary, and accessory. (*Daśa/rūpaka* 4.3ab, *Bhāva/prakāśana* 1.141cd–145ab.)
- 24 Of particular importance to the theory are the eight “involuntary emotional responses” (*sāttvik*’/ānubhāva). They are: paralysis, unconsciousness, horripilation, perspiration, loss of color, trembling, tears, stammering. ([1.] *stambha*, [2.] *pralaya*, [3.] *romañca*, [4.] *sveda*, [5.] *vaivarnya*, [6.] *vepathu*, [7.] *aśru* and [8.] *vaisvaryā*). See *Bhāva/prakāśana* 1.151cd–163ab.
- 25 The “transient emotional states” (*vyabhicāribhāva*) are counted as thirty-three: [1.] *nirveda*, [2.] *glāni*, [3.] *śaṅkā*, [4.] *śrama*, [5.] *dhrti*, [6.] *jaḍatā*, [7.] *harṣa*, [8.] *dainya*, [9.] *augrya*, [10.] *cintā*, [11.] *trāsa*, [12.] *irṣyā*, [13.] *āmarṣa*, [14.] *garva*, [15.] *smṛti*, [16.] *marāṇa*, [17.] *mada*, [18.] *supta*, [19.] *nidrā*, [20.] *vibodha*, [21.] *vṛḍā*, [22.] *apasmāra*, [23.] *moha*, [24.] *mati*, [25.] *ālasya*, [26.] *āvega*, [27.] *tarka*, [28.] *avahittha*, [29.] *vyādhi*, [30.] *unmāda*, [31.] *viṣāda*, [32.] *utsuka*, [33.] *cāpala*.
- 26 *Abhinava/bhāratī* 7.8: *yathā nar*’/ēndro *bahu/jana/parivā-ro ’pi sa eva nāmo labhate n’ ānyaḥ sumahān api puruṣaḥ*

INTRODUCTION

*tathā vibhāv' /ânubhāva/ vyabhicāri/parivṛtaḥ sthāyī bhāvo
rasa/nāma labhate.*

- 27 *Nāṭya/śāstra* 6.39. For a discussion of this see KÖLVER 1991.
- 28 *Dhvany/āloka* 2.7: *śṛṅgāra eva madhuraḥ paraḥ prahlādano rasaḥ
/ tanmayam kāvyaṃ āśritya mādhyamam pratitiṣṭhati.*
- 29 See *Daśa/rūpaka* 4.51cd–52.
- 30 Defined at *Abhinava/bhāratī* Vol. 1, p. 279: *sa c' ātrpti/vyatirekeṇ'
ā/vichinno bhog'āveśa ity ucyate.*
- 31 *Abhinava/bhāratī* Vol. 1, p. 280–284; see also *Dhvany/āloka*
3.17–19 on the six obstructors (*virodhin*) of *rasa*.
- 32 In fact textual critics have had to evolve various strategies to
deal with such “conflation.”
- 33 BANSAT-BOUDON, following CAPELLER (“pseudo-recensions”)
and CHAND (“temporary fictions”), calls the recensions ver-
sions. My own view is that they are recensions, i.e. versions
that have been consciously revised to remove inconsistencies
accumulated by accidents of transmission.
- 34 A list provided by the eleventh-century Kashmirian poet and
literary critic Kshemendra.
- 35 Ābhinava-gupta, *Ghaṭa/karpara/vivṛti* 20: *na c' āśya kāvye ṛṇa/
mātram api kalaṅka/pātram utprekṣitavanto manorathe 'pi supte
'pi sahrdayāḥ.*
- 36 *Kāvya/prakāśa* 7.59.
- 37 *Ghaṭa/kharpara/kulaka* 20: *na h' iyaṃ rāj' /ājñā.*
- 38 *Kāvya'ālankāra/sūtra/vṛtti* 5.2.67: *sudaty/ādayaḥ pratividheyāḥ.*
- 39 *Deśi* terms are words encountered in standard Prakrit works
which cannot be explained by Sanskrit dictionaries, the deriva-
tions of the Prakrit grammarians, or by *lakṣaṇā* (indicative us-
age). All other Prakrit words are classed as either *tat/samas* or
tad/bhavas. To explain: *indu* (“the moon”) is a *tat/sama*, it
has the same form and meaning in both Sanskrit and Prakrit.

THE RECOGNITION OF SHAKÚNTALA

Prakrit *gaha*, (“planet,” or “house”), is a *tad/bhava*, it can be derived from the Sanskrit *graha* or *grha* by following the rules of the Prakrit grammarians. The Prakrit word *ceṃcchāi* (“unchaste woman”) is a *deśi* word of uncertain etymology and formation. Similarly, the Prakrit compound *valaya/bāhu* (“bracelet”) is a *deśi* word even though both of its members are *tat/samas*: this is because the correct Sanskrit compound should be *bāhu/valaya*. For further detail see E. KAHRS (1992).

INTRODUCTION

DRAMATIS PERSONÆ

In order of appearance:

<i>Sūtra/dbārah:</i>	STAGE DIRECTOR
<i>Naṭī:</i>	ACTRESS
<i>Rājā, Duṣyantah:</i>	KING DUSHYANTA
<i>Sūtaḥ:</i>	HIS CHARIOTEER
<i>Tapasvī, Tāpasah:</i>	ASCETIC
<i>Sakhyau:</i>	TWO FRIENDS
<i>Śakuntalā:</i>	SHAKUNTALA
<i>Priyamvadā:</i>	PRIYAM-VADA
<i>Anasūyā:</i>	ANASÚYA
<i>Vidūṣakaḥ, Mādhavyah:</i>	BUFFOON
<i>Dauvārikah, Revakah:</i>	DOOR-KEEPER
<i>Senā/patiḥ:</i>	GENERAL
<i>Parijānah:</i>	RETINUE
<i>Tāpasau, Ṛṣī</i>	TWO ASCETICS, TWO SAGES
<i>Karabhakaḥ:</i>	KARÁBHAKA, Royal Envoy
<i>Śiṣyah:</i>	Kanva's DISCIPLE
<i>Tāpasī:</i>	TWO Female ASCETICS
<i>Ṛṣi/kumārakau</i>	TWO YOUNG SAGES
<i>Gautamī:</i>	GÁUTAMI
<i>Durvāsas:</i>	DURVÁSAS, An Irascible Sage
<i>Kāśyapaḥ, Kaṇvah:</i>	KÁSHYAPA, KANVA
<i>Śiṣyāḥ:</i>	Three DISCIPLES
<i>Śārṅgaravaḥ:</i>	SHARNGA·RAVA
<i>Kaṇcukī, Maudgalyah:</i>	CHAMBERLAIN
<i>Pratihārī:</i>	PORTRESS
<i>Vaitālikaḥ:</i>	HERALD
<i>Śāradvataḥ:</i>	SHARAD-VATA
<i>Purohitaḥ, Purodhāḥ, Somarāta:</i>	PRIEST
<i>Ṛṣayah:</i>	SEERS
<i>Rakṣīṇau:</i>	TWO GUARDS
<i>Puruṣah:</i>	Man, a FISHERMAN
<i>Śyālah:</i>	POLICE CAPTAIN, the king's brother-in-law

THE RECOGNITION OF SHAKÚNTALA

<i>Akṣamālā:</i>	AKSHA·MALA
<i>Ceṭī:</i>	TWO FEMALE GARDENERS
<i>Lipi kāri, Medhāvinī:</i>	ARTIST, SCRIBE
<i>Mātali:</i>	MÁTALI
<i>Cūtamañjarī:</i>	CHUTA·MÁÑJARI, FIRST DANCER
<i>Pārijātamañjarī:</i>	PARIJÁTA·MÁÑJARI, SECOND DANCER
<i>Bālaḥ:</i>	BOY
<i>Tāpasī:</i>	TWO FEMALE ASCETICS
<i>Māricāḥ:</i>	MARÍCHA
<i>Aditiḥ:</i>	ÁDITI

PROLOGUE

YĀ SRAṢṬUḤ SṚṢṬIR ĀDYĀ pīvati vidhi|hutaṃ,
yā havir, yā ca hotrī,
ye dve kālaṃ vidhattaḥ, śruti|viṣaya|guṇā
yā sthitā vyāpya viśvam,
yām āhuḥ «sarva|bīja|prakṛtir» iti, yayā
prāṇinaḥ prāṇavantaḥ,
pratyakṣābhif prasannas tanubhir avatu nas
tābhir aṣṭābhir Īśaḥ!

nāndy/ante.

SŪTRA|DHĀRAḤ: (*nepathy'ābhimukham avalokya*) ārye! yadi
nepathya|vidhānam avasitaṃ tad itas tāvad āgamyatām.

praviśya naṭī.

1.5 NAṬĪ: ८ ayya! ia mhi. āṇavedu ayyo ko ṇīoo aṇuciṭṭhīadu tti,

SŪTRA|DHĀRAḤ: (*drṣtvā*) abhirūpa|prāya|bhūyiṣṭh" ēyaṃ
pariṣat. asyāṃ ca kila Kālidāsa|grathita|vastunā nave-
na nāṭaken' ōpasthātavyam asmābhiḥ. tat pratipātram
āsthīyatām yatnaḥ.

NAṬĪ: ८ suvihida|ppaoadāe ayyassa ṇa kiñci paḍihāissadi,

SŪTRA|DHĀRAḤ: (*smitaṃ kṛtvā*) ārye. kathayāmi te bhūt'|
ārtham.

ā paritoṣād viduṣāṃ
na sādhu manye prayoga|vijñānam.
balavad api śikṣitānām
ātmany apratyayaṃ cetaḥ.

MAY GOD, KINDLY DISPOSED, protect us
 with eight manifest bodies:
 The first creation of the creator, that drinks
 the ritual offering,
 And the offering,
 The sacrificer,
 The two which regulate time,
 That which pervades the universe, audible to
 the ear,
 That which is called "the source of all seeds,"
 And that which gives living beings their vital
 energy!*

At the end of the benediction.

STAGE DIRECTOR: (*looking toward the curtain*) Madam! If everyone has prepared their parts!

Enter the actress.

ACTRESS: Sir! Here I am. What are your instructions? 1.5

STAGE DIRECTOR: (*looking*) This audience is overwhelmingly made up of very sophisticated spectators, and we have to entertain them with a new play, its plot devised by Kali-dasa. Let each role be seen to with care.

ACTRESS: With your careful directing, nothing can go awry.

STAGE DIRECTOR: (*smiling*) Lady, let me tell you a truth.

I cannot be confident of my directorial proficiency
 until the literati are satisfied. The heart of even
 those who have rehearsed diligently is racked by
 self-doubt.

1.10 NAṬĪ: ॠ evaṇ·ṇ·edaṃ.* aṇantara|karaṇīaṃ dāṇiṃ ayyo āṇabe-
du.

SŪTRA|DHĀRAḤ: (*dṛṣṭvā*) kim anyat, asyāḥ pariśadaḥ śruti|
pramoda|hetor imam eva n' āticira|pravṛttam upabhoga|
kṣamaṃ grīṣma|kālam adhikṛtya gīyatāṃ tāvat.

samprati hi—

subhaga|salil'āvagāhāḥ
pātala|saṃsarga|surabhi|vana|vātāḥ
pracchāya|sulabha|nidrā
divasāḥ pariṇāma|ramaṇīyāḥ.

NAṬĪ: ॠ taha. (*gāyati.*)

1.15 ॠ khaṇa|cumbiāḥ bhamarehī
suhaa|suumāra|kesara|sihāiṃ
odaṃsaanti pamadā
daamāṇāo sirīsa|kusumāiṃ.

SŪTRA|DHĀRAḤ: suṣṭhu gītam! eṣa hi gīta|rāg'ānubaddha|ci-
tta|vṛttir ālikhita iva sarvato raṅgaḥ. tad idānīm katamat
prakaraṇam āśritya janam ārādhayaīṣyāvah?

NAṬĪ: ॠ ṇaṃ paḍhamam yyeva ayyeṇ' āṇattaṃ jahā “Abhi-
ṇṇāṇa|saūntalā” ṇāma apuruvam ṇāḍaam paoeṇa adhi-
karīadu tti.

SŪTRA|DHĀRAḤ: bhavati! samyag anuprabodhito 'ham. as-
min kṣaṇe khalu vismṛtaṃ mayā tat. kutaḥ?

PROLOGUE

ACTRESS: How true. Now tell me what must be done next, 1.10
sir.

STAGE DIRECTOR: (*looking*) What other than sing about this
season of summer, not long upon us, suited to enjoy-
ment, to delight the ears of this gathering.

For now,

Are the days:

when plunging into water is a joy,
with woodland breezes fragrant by contact
with *pátala* blossoms,
where sleep comes with ease in deep shade,
delightful in their twilight.

ACTRESS: As you wish. (*Sings.*)

Sympathetic women adorn 1.15
themselves with *shirisha* flowers,
their exceedingly delicate filaments
fleeting kissed by bees.*

STAGE DIRECTOR: Beautifully sung! For this audience all
around me, engrossed in the melody of the song, seems
as if it were painted. Now, then, what play shall we stage
to regale these people?

ACTRESS: Surely, sir, you just said at the outset: "Stage the
new play called 'The Recognition of Shakúntala'?"

STAGE DIRECTOR: Madam, I am justly reminded. Right now
it had simply slipped my mind. Why?

tav' âsmi gīta|rāgeṇa hāriṇā prasabhaṃ hṛtaḥ. . .

1.20 (*nepathy'ābbhimukham avalokya.*)

. . . eṣa rāj' ēva Duṣyantaḥ sāraṅgeṇ' âtiraṃhasā.

iti niṣkrāntau.

prastāvanā.

PROLOGUE

I was irresistibly carried away
by the captivating melody of your song. . .

(glancing toward the curtain.)

I.20

. . . just as this king Dushyánta was
by a swift antelope.

With this they exit.

End of the prologue.

ACT ONE:
THE CHASE

tataf praviṣati ratha|yātakena mṛg'ânusārī cāpa|hasto
Duṣyantaḥ Sūtaś ca.

1.25 SŪTAḤ: (rājānaṃ mṛgaṃ c' āvalokya) āyuṣman!

kṛṣṇa|sāre dadac cakṣus tvayi c' ādhijya|kārmuke
mṛg'ânusārīnaṃ sākṣāt paśyām' īva Pinākinam.

RĀJĀ: sārathel! sudūram anena kṛṣṇa|sāreṇa vayam ākṛṣṭāḥ.
ayam idānīm api,

grīv'|ābhaṅg'|ābhirāmam muhur anupatati
syandane datta|drṣṭiḥ
paśc'|ārdhena praviṣṭaḥ śara|patana|bhayād
bhūyasā pūrva|kāyam
śaṣpair ardh'|āvalīḍhaiḥ śrama|vitata|mukha|
bhraṃśibhiḥ kīrṇa|vartmā
paśy' ōdagra|plutitvād viyati bahutaram
stokam urvyāṃ prayāti.

katham? anupātina eva me prayatna|prekṣaṇīyaḥ saṃvṛttaḥ!

1.30 SŪTAḤ: āyuṣman! udghātīnī bhūmīr iyaṃ mayā raśmi|saṃ-
yamanād rathasya mandīkṛto vegāḥ. ten' āiṣa mṛgo vi-
prakṛṣṭ'|āntaraḥ saṃvṛttaḥ. saṃprati tu sama|deśa|vartī
na te durāsado bhaviṣyati.

Enter King Dushyánta in a chariot, pursuing a deer, bow in hand, accompanied by his charioteer.

CHARIOTEER: (*glancing at king and deer*) Your Majesty! 1.25

As I cast my eye upon the deer, and you
with your bow strung,
I seem to see before my very eyes
the Bow-bearer Shiva chasing the Deer.*

KING: Charioteer! We have been drawn far by this black antelope. Even now he,

Repeatedly darts a glance at the pursuing chariot,
gracefully twisting his neck,
with his haunches drawn acutely forward
into his forebody
out of fear of the arrow's strike,
scattering the path with grass half-chewed,
dropping from his mouth gaping
with exhaustion.
Look! With his lofty leaps he moves
more through the sky
and hardly touches the ground.

How? Even though I am hard on his heels he has become hard to make out!

CHARIOTEER: Your Majesty! The terrain is uneven.* By 1.30
curbing in the reins I have reduced the chariot's speed.
Thereby the antelope has made good some ground. But
now the ground is level, you will have no trouble getting
him.

RĀJĀ: mucyantām abhīśavaḥ.

SŪTAḤ: yad ājñāpayaty āyuṣmān. (*tathā kṛtvā veg'ântaram
nirūpayan*) āyuṣman! paśya paśya! ete

mukteṣu raśmiṣu nirāyata|pūrva|kāyā
niṣkampa|cāmara|śikhā nibhṛt'|ōrdhva|karṇāḥ
ātm'|ōddhatair api rajobhir alaṅghanīyā
dhāvanty amī mṛga|jav'|ākṣamay" ēva rathyāḥ.

RĀJĀ: satyam atītya Hari|harīn api harayo vartante. tathā hi

1.35 yad āloke sūkṣmaṃ
vrajati sahasā tad vipulatām
yad ardhe vicchinnaṃ
bhavati kṛta|saṃdhānam iva tat
prakṛtyā yad vakraṃ
tad api sama|rekhaṃ nayanayoh
na me dūre kiṃ cin
na ca bhavati pārśve ratha|javāt.

SŪTAḤ: āyuṣman! asya khalu te bāṇa|patha|vartinaḥ kṛṣṇa|
sārasya' ântare tapasvinaḥ.

RĀJĀ: (*sa/saṃbhramam*) tena hi nigṛhyantām vājinah!

SŪTAḤ: tathā karomi. (*ity uktvā rathaṃ sthāpayati.*)

tataf praviṣati ātmanā|trītyas tapasvī.

1.40 TAPASVĪ: (*sa/saṃbhramam hastam udyamya*) rājan! rājan! āś-
rama|mṛgo 'yaṃ! āśrama|mṛgo 'yaṃ!

ACT ONE: THE CHASE

KING: Let loose the reins!

CHARIOTEER: As Your Majesty commands. (*does so; acts a change in speed*) Your Majesty! Look, look!

The reins being loosened, these chariot horses,
their flanks fully extended,
their yak-tail plumed crests unshaking,
their ears stiff,
unreachable even by the dust they themselves
throw up,
sprint as though unable to tolerate
the speed of the antelope.

KING: Truly the horses are outstripping the horses of Indra.
For,

What looked tiny to my eyes
suddenly becomes immense, 1.35
what really is divided in half appears joined,
what is inherently crooked appears straight.
Because of the chariot's speed,
nothing is far from me,
and nothing remains at my side.

CHARIOTEER: Your Majesty! Ascetics have come between
you and the black antelope your arrow is aimed at!

KING: (*alarmed*) Then restrain the horses!

CHARIOTEER: I'm doing so. (*So saying, he stops the chariot.*)

Enter an ascetic with two companions.

ASCETIC: (*raising up his hand agitatedly*) King! King! This is 1.40
a hermitage antelope. This is a hermitage antelope.

tat sādhu kṛta|saṁdhānaṁ pratisaṁhara sāyakam
ārta|trāṇāya te śastraṁ na prahartum anāgasi.

RĀJĀ: eṣa pratisaṁhṛtaḥ. (*yath' ôktaṁ karoti.*)

TĀPASAḤ: (*sa|harṣam*) sādhu bhoḥ! sadṛśam etat Puru|vaṁśa|
jātasya bhavataḥ. sarvathā cakra|vartinaṁ putram avāp-
nuhi.

RĀJĀ: (*sa|praṇāmam*) pratigṛhītaṁ tapo|dhana|vacanam.

1.45 TĀPASAḤ: samid|āharaṇāya prasthitā vayam. eṣa c' āsmad|
guroḥ Kāśyapasya saṁsakta|Himavat|sānur anu|Mālinī|
tīram āśramo dṛśyate. na ced anya|kāry'âtipātas tadā tat
praviśy' âtra pratigṛhyatām atithi|satkāraḥ. api ca,

dhanyās tapo|dhanānām
pratihata|vighnāḥ kriyāḥ samālokyā
jñāsyasi: «kiyad bhujo me
rakṣati maurvī|kiṇ'âṅka iti!»

RĀJĀ: ayaṁ saṁnihito 'tra kula|patiḥ?

TĀPASAḤ: ady' âiv' ânavadyām duhitaram Śakuntalām atithi|
satkāryāya saṁdiśya pratikūlam asyā daivam śamayitum
Somatīrtha|Prabhāsaṁ gataḥ.

ACT ONE: THE CHASE

Therefore withdraw
your well-aimed arrow.
Your weapon is meant to protect the afflicted,
not to strike the innocent.

KING: It is withdrawn. (*He does as said.*)

ASCETIC: (*rejoicing*) Well done, sir! This becomes you, scion
of the lineage of Puru. Without fail, may you have a son
who will be a universal emperor.

KING: (*bowing*) The words of the ascetic are welcome.

ASCETIC: We have set out to collect firewood. Yonder, along 1.45
the banks of the River Málini, clinging to the escarp-
ments of the Himálaya, you can see the hermitage of
our master Káshyapa. If it does not interfere with other
duties, then enter it and receive the welcome due a guest.
Moreover,

Watching the worthy sacrifices of ascetics
rich in penance,
carried out without obstructions,
you will appreciate:
“How much my bowstring-scarred arm protects!”

KING: Is the patriarch at home?

ASCETIC: This very day he bid his faultless daughter Shakún-
tala provide hospitality and departed to Prabhása at the
sacred Moon-ford to work a reprieve from her adverse
fate.

RĀJĀ: (*ātma/gataṃ*) bhavatu. tām eva drakṣyāmi. sā māṃ
vidita|bhaktiṃ maha”|rṣeḥ kariṣyati.

1.50 TĀPASAH: sādhayāmas tāvat. (*iti sa/śiṣyo niṣkrāntaḥ.*)

RĀJĀ: Sūta! coday’ āśvān! puṇy’|āśrama|darśanena tāvad āt-
mānaṃ punīmahe.

SŪTAH: yad ājñāpayaty āyusmān. (*parikramya ratha/yāta-
kaṃ nirūpayati.*)

RĀJĀ: (*samantād vilokya*) Sūta! akathito ’pi jñāyata eva yath”
āyam ābhogas tapo|vanasy’ ēti.

SŪTAH: katham iti?

1.55 RĀJĀ: kiṃ na paśyati bhavān? iha hi,

nīvārāḥ śuka|garbha|koṭara|mukha|
bhraṣṭās tarūṇām adhaḥ
prasnigdhāḥ kva cid ingudī|phala|bhidaḥ
sūcyanta ev’ ōpalāḥ
viśvās’|ōpagamād abhinna|gatayaḥ
śabdaṃ sahante mṛgāḥ
toy’|ādhāra|pathās ca valkala|śikhā|
niḥṣyanda|lekh’|āṅkitāḥ.

SŪTAH: sarvam upapannam.

ACT ONE: THE CHASE

KING: (*aside*) So be it. It is her I shall see. She will make my devotion known to the great seer.

ASCETIC: We must go now. (*Exit with his disciples.*) 1.50

KING: Charioteer! Drive on the horses! First of all, we will purify ourselves by the sight of the sacred hermitage.

CHARIOTEER: As Your Majesty commands. (*Walks about, acts the steering of the chariot.*)

KING: (*looking around*) Charioteer! Even without being told, it is evident that these are the outskirts of a penance grove.

CHARIOTEER: How so?

KING: Can you not see? For here, 1.55

Beneath the trees are grains of wild rice
dropped from tree hollows harboring parrots,
elsewhere one sees stones,
oily from crushing *ingudi* fruits;
the fawns are so trusting
they will tolerate speech without stopping
in their tracks,
the paths to the ponds are marked by lines
of water drops from the corners
of bark-garments.

CHARIOTEER: It all fits.

RĀJĀ: (*stokam antaram gatvā*) api ca,

kuly'āmbhobhif prasṛta|capalaiḥ
śākhino dhauta|mūlā
bhinno rāgaḥ kisalaya|rucām
ājya|dhūm'ōdgamena
ete c' ārvāg|upavana|bhuvī
cchinna|darbh'āṅkurāyāṃ
naṣṭ'āśaṅkā harīṇa|śiśavo
manda|mandam caranti.

1.60 mā tapo|vana|nivāsinām uparodho bhūt! tad etāvaty eva
ratham sthāpaya yāvad avatarāmi.

SŪTAḤ: dhṛtāf pragrahāḥ. avataratv āyuṣmān.

RĀJĀ: (*avatīrya*) vinīta|veṣeṇa praveśyāni tapo|vanāni. tad
idaṃ tāvat pragrhyatām. (*iti sūtāy' ābharaṇam dattvā
dhanuś c' ōtsṛjya*) sūta! yāvad aham upāsya maha"rṣīn
upāvarte tāvad ādra|prṣṭhāḥ kriyantām vājinaḥ.

SŪTAḤ: yad ājñāpayaty āyuṣmān. (*iti niṣkrāntaḥ.*)

RĀJĀ: (*parikramy' āvalokya ca*) idam āśrama|dvāraṃ yāvat
praviśāmi. (*praviśya, nimittam sūcayan vimṛśati.*)

1.65 śāntam idam āśrama|padam
sphurati ca bāhuḥ. kutaf phalam ih' āsya?
athavā bhavitavyānām
dvārāṇi bhavanti sarvatra.

ACT ONE: THE CHASE

KING: (*proceeds a bit*) Moreover,

Trees have their roots washed
by turbulent canal streams,
the gleam of their tendrils is mixed
with the rising smoke
from clarified butter offerings,
and here fawns lazily graze without inhibition
on the lawn before us where the shoots
of *darbha* grass have been cut.

Let no disturbance hinder the hermitage inmates! Stop the 1.60
chariot on this verge for me to descend.

CHARIOTEER: The reins are secure. Descend, Your Majesty.

KING: (*descends*) Hermitages should be entered in modest
dress. Therefore take this now. (*with which he gives the
charioteer his ornaments and lays aside his bow*) Chari-
oteer! Until I return from paying homage to the great
seers douse the horses' backs.

CHARIOTEER: As Your Majesty commands. (*Exit.*)

KING: (*walking around and observing*) I shall enter through
this gateway to the hermitage. (*He enters, displays a por-
tentous twitch and reflects.*)

Tranquil is the hermitage ground, 1.65
yet my arm throbs.
How can this happen here? Or rather,
the gates to what must come to pass
are everywhere.

NEPATHYE: 'ido ido pia|sahī,

RĀJĀ: (*karṇaṃ dattvā*) aye! dakṣiṇena kusuma|pādapa|vī-
thīm ālāpa iva. yāvad atra gacchāmi. (*parikramy' āvalokya*
ca) etās tapasvi|kanyakāḥ sva|pramāṇ'|ānurūpaiḥ secana|
ghaṭakair bāla|pādapān siṅcantya ita ev' ābhivartante.
(*nipuṇaṃ nirūpya*) aho mādhyura|kāntaṃ khalu darśa-
nam āsām. yāvad etāṃ chāyām āśritya pratipālayāmi.
(*vilokayan sthitaḥ*.)

tataf praviśati yath') ōkta|vyāpārā saha sakhībhyāṃ Śakunta-
lā.

SAKHYAU: 'halā Saūntale! tāitto vi kkhu tādā|Kassavassa assa-
ma|rukḥhaā pia tti takkemha jeṇa nomālīā|pelavā|vi tu-
maṃ edassa ālavāla|pūraṇe ṇiuttā,

1.70 ŚAKUNTALĀ: 'ṇa kevalaṃ tādā|nioo tti. bahu|māṇo jāva ma-
m' āvi. sodarī|siṇeho edesu atthi yyeva, (*vṛkṣa/sekaṃ*
rūpayati.)

UBHE: 'halā Saūntale! udaaṃ lambhidā gimha|kāla|kusu-
ma|dāiṇo gumaā. idāniṃ adikkanta|samae vi rukḥhae
siṅcamha. tasuṇo aṇahisandhida|puravo dhammo bha-
vissadi,

ŚAKUNTALĀ: 'ahiṇandaṇīaṃ manteda, (*nāṭyena siṅcati*.)

RĀJĀ: (*nirvarṇya sa/kautukam*) katham? iyaṃ sā Kaṇva|du-
hitā? aho vismayah!

ACT ONE: THE CHASE

BEHIND THE SCENES: This way, this way, dear friends!

KING: (*listening*) Ah! There appears to be a conversation to the right of the flower-tree path.* I will go there. (*walks around and looks*) It is the daughters of the ascetics, sprinkling the young trees with watering pots proportioned to themselves, coming this way. (*appraising them expertly*) Oho! How lovely they are to behold. I will take to this shade and wait. (*Keeps looking.*)

Enter Shakúntala, engaged as described, accompanied by two friends.

FRIENDS: Shakúntala, dear! We do believe that the hermitage trees are dearer to father Káshyapa than even you are, since you, as tender as the *nava-málíka* jasmine, have been appointed to fill their basins.

SHAKÚNTALA: This is not just an order from father, but my own respect; I truly do feel a sisterly affection toward them. (*Mimes sprinkling the trees.*) 1.70

BOTH: Shakúntala, dear! The copses of summer-blossoming trees are slaked with water. Now let's water the trees no longer in season. Then we can expect some unforeseen merit.

SHAKÚNTALA: What you say is commendable. (*Mimes sprinkling.*)

KING: (*watching, surprised*) What? This is the daughter of Kanva? How amazing!

śuddh'ānta|durlabham idaṃ
 vapur āśrama|vāsino yadi janasya
 dūrīkṛtāḥ khalu guṇair
 udyāna|latā vana|latābhiḥ.

1.75 bhavatu. pādap'āntarita eva viśvasta|bhāvām enāṃ paśyā-
 mi. (*tathā karoti.*)

ŚAKUNTALĀ: 'eso vād'|ērida|pallav'āṅgulīhiṃ tuvarāvedi via
 maṃ baṭila|rukkhao. jāva ṇaṃ sambhāvemi. (*rājñah
 saṃnikarṣaṃ āgacchati.*)

RĀJĀ: (*nirvarṇya*) a|sādhu|darśī tatra|bhavān Kāśyapo ya
 imām āśrama|dharma|caraṇe niyunkte.

idaṃ kil' āvyāja|mano|haraṃ vapuḥ
 tapaḥ|kṣamaṃ sādhayitum ya icchati
 dhruvaṃ sa nīl'ōtpala|patra|dhārayā
 samil|latāṃ chettum ṛṣir vyavasyati.

ŚAKUNTALĀ: 'halā Aṇasūe! ati|piṇaddheṇa Pīaṃvadāe vak-
 kalaṇa ṇiantida' mhi. seḍhilehi tā dāva ṇaṃ. (*Anasūyā
 śithilayati.*)

1.80 PRIYAṂVADĀ: (*sa/smitam*) 'ittha pao|hara|vitthāraittaṃ ap-
 paṇo jovvaṇaṃ uvālaha.

RĀJĀ: kāmam, a|pratirūpam asya vayaso valkalaṃ na punar
 alaṅkāra|śriyaṃ na puṣyati. kutaḥ?

ACT ONE: THE CHASE

If the figure of this person,
scarcely to be found in royal apartments,
is that of a hermitage-dweller, then indeed
the garden vine is outclassed in virtues
by the forest creeper.

Be that so. Concealed by this tree I will observe her freed 1.75
from inhibition. (*Does so.*)

SHAKÚNTALA: This *bákula* tree seems to hasten me on with
its wind-stirred tendril-fingers. I will attend to it. (*Comes
close to the king.*)

KING: (*watching*) His honor Káshyapa must be blind, that
he should employ her in hermitage duties.

The sage who tries to make
this guilelessly appealing figure capable
of enduring penance:
surely he has set about cutting hard firewood
with the edge of a blue water-lily petal.

SHAKÚNTALA: Anasúya, dear! I am pinioned by the bark-
garment tightened by Priyam·vada. Please loosen it now.
(*Anasúya loosens it.*)

PRIYAM·VADA: (*smiling*) For this you had better scold your 1.80
own youth, which expands your breasts.

KING: Admitted, the bark-cloth is not apposite to her youth-
ful prime, yet it does not fail to adorn her. How?

sarasi|jam anuviddham śevalen' âpi ramyam
 malinam api him'|âṃśor lakṣma lakṣmīm tanoti.
 iyam adhika|mano|jñā valkalen' âpi tanvī:
 kim iva hi madhurāṇāṃ maṇḍanam n' âkṛtīnām?

PRIYAṂVADĀ: 「halā Saüntale! esā tāda|Kassabeṇa tumam via
 saṃvaḍḍhidā alindae māhavī|ladā. pekkha ṇaṃ. kiṃ vi-
 sumāridā de?»

ŚAKUNTALĀ: 「att'' âbi visumarissadi.» (*iti tat/samīpaṃ gaccha-
 ti.*)

1.85 PRIYAṂVADĀ: 「halā Saüntale! ciṭṭha idha yyeva muhuttaam
 dāva baūla|rukka|samībe.»

ŚAKUNTALĀ: 「kiṃ ti?»

PRIYAṂVADĀ: 「tae samība|ṭṭhidāe ladā|saṇādhō via me baū-
 la|rukkaḥ paḍibhādi.»

ŚAKUNTALĀ: 「ado kkhu Pīamvad' âsi.»

RĀJĀ: priyam api tathyam āh' âiṣā. asyāḥ khalu

1.90 adharahḥ kisalaya|rāgaḥ
 komala|viṭap'|ânukāriṇau bāhū
 kusumam iva lobhanīyam
 yauvanam aṅgeṣu saṃnaddham.

ACT ONE: THE CHASE

A lotus entangled with *sháivala* weed is still
attractive,
the spot on the moon, though a blemish,
sheds beauty,
this slender maiden is most captivating even
wearing a bark-cloth:
For what could not serve as an adornment
to sweet figures?

PRIYAM·VADA: Shakúntala, dear! Here in this natural verandah* is the *mádhavi* vine raised by father Káshyapa as if it were you yourself. See to it. Or have you forgotten it?

SHAKÚNTALA: As likely as I might forget myself. (*With this she approaches it.*)

PRIYAM·VADA: Shakúntala, dear! Pause for a moment, right 1.85
by the *bákula* tree.

SHAKÚNTALA: Why?

PRIYAM·VADA: With you standing beside it, the *bákula* tree
seems to me as if it were embraced by a vine.

SHAKÚNTALA: That is why you are Priyam·vada ("Sweet-talker").

KING: What she says is sweet but also true. For her

Lower lip has the hue of a sprouting tendril, 1.90
her arms imitate tender branches.
Youth, desirable like a flower, is primed
in her physique.

ANASŪYĀ: ʿhalā Saūntale! iaṃ saam|vara|vahū saha|ārassa tae
kida|ṇāma|heassa Vaṇa|dosiṇo ṇo|māliā.

ŚAKUNTALĀ: (*upagamy'āvalokya ca*) ʿhalā! ramaṇīe kāle imas-
sa pādaba|mihuṇassa vadiaro saṃvutto. iaṃ ṇava|kusu-
ma|jovvaṇā. aaṃ bi baddha|phaladāe uvabhoa|kkhamo
saha|āro. (*paśyanti tiṣṭhati.*)

PRIYAMVADĀ: ʿhalā Aṇasūe! jāṇāsi kiṃ|ṇimittam Saūntalā
Vaṇa|dosiṇam adimettam pekkhadi tti.

ANASŪYĀ: ʿṇa kkhu vibhāvemi.

1.95 PRIYAMVADĀ: ʿjadhā Vaṇa|dosiṇā aṇusadiseṇa pādabeṇa saṇ-
gadā ṇo|māliā, avi ṇāma evaṃ ahaṃ pi attaṇo aṇurūvaṃ
varam lahemī tti.

ŚAKUNTALĀ: ʿeso ṇūṇam de attaṇo citta|gado maṇo|radho!
(*iti kalaśam āvarjayati.*)

RĀJĀ: api nāma kula|pater iyaṃ a|sa|varṇa|kṣetra|sambhavā
syāt? atha vā

asamśayaṃ kṣatra|parigraha|kṣamā
yad evaṃ asyām abhilāṣi me manaḥ
satām hi saṃdeha|padeṣu vastuṣu
pramāṇam antaḥ|karaṇa|pravṛttayaḥ.

tath” āpi tattvata enām veditum icchāmi.

1.100 ŚAKUNTALĀ: (*bhramara/sampātam nāṭayati*) ʿammo! salila|
sea|saṃbhanto ṇo|māliam ujjhia vaṇam me mahu|aro
aṇuvaṭṭadi. (*bhramara/bādhām nirūpayati.*)

ACT ONE: THE CHASE

ANASÚYA: Shakúntala, dear! This is the *nava-málíka* jasmine, the bride who chose as her husband the mango tree named by you “Pleaser of the Forest.”

SHAKÚNTALA: (*approaching and looking*) My dear! The union of this pair of root-drinking plants has taken place at a happy time. She is youthful with fresh blossoms. The mango tree, bedecked with fruits, is ready to be enjoyed. (*Remains gazing.*)

PRIYAM-VADA: Anasúya, dear! Do you know why Shakúntala is staring at “Pleaser of the Forest” so ardently?

ANASÚYA: I cannot imagine.

PRIYAM-VADA: She’s thinking: “Just as the *nava-málíka* jasmine is united with ‘Pleaser of the Forest,’ a worthy tree, so may I too win a suitable bridegroom.” 1.95

SHAKÚNTALA: Surely that’s a wish in your own heart! (*empties her pot.*)

KING: Can it be that she is born in a caste different from the patriarch’s? Or, rather,

Doubtless she is fit to be wed by a warrior,
since my heart desires her so.

For the good, the inclinations
of their inner faculties
are authoritative in matters of doubt.

Nevertheless, I wish to know the truth about her.

SHAKÚNTALA: (*acting the attack of a bee*) Ah! A bee confused 1.100
by the sprinkling of water has left the jasmine and is now
assailing my face. (*Mimes fending off the bee.*)

RĀJĀ: (*vilokya sa/sprham*)

cal'āpāṅgām dṛṣṭim
 spr̥śasi bahuśo vepathumatīm
 rahasy'ākhyāy" īva
 svanasi mṛdu karṇ'āntika|gataḥ
 karau vyādhunvatyāḥ
 pivasi rati|sarvasvam adharam
 vayam devair maugdhyān
 madhukara hatās tvaṃ khalu kṛtī.

ŚAKUNTALĀ: 「halā! parittāadha maṃ iminā kusuma|pāḍa-
 careṇa ahibhūamāṇam!」

UBHE: (*vihasya*) 「ke vaam parittāṇe? Dussantaṃ ākanda! rāa|
 rakkhidāim khu tavo|vaṇāim honti.」

1.105 RĀJĀ: avasaraḥ khalv ayaṃ maṃ' ātmānaṃ darśayitum.
 (*upasṛtya*) na bhetavyam! na bhetavyam! (*ity ardh'ōkte*
'pavārya) evaṃ rāj" āham iti pratijñātaṃ bhavati. bha-
 vatu! atithi|samucit'ācāram avalambiṣye.

ŚAKUNTALĀ: (*sa/trāsam*) 「ṇa eso me purado aīdhaṭṭho vi-
 ramadi. tā aṇṇado gamissam. (*iti paṭ'āntareṇa sthitvā*
sa/dṛṣṭi/kṣepam) haddhī! kadham ido bi maṃ aṇusaradi.」

RĀJĀ: (*sa/tvaram upetya*)

kaḥ Paurave vasumatīm
 śāsati śāsitarī durvinītānām
 ayam ācaraty avinayaṃ
 mugdhāsu tapasvi|kanyāsu?
sarvā rājānaṃ dṛṣṭvā kiñ cid iva sambhrāntāḥ.

ACT ONE: THE CHASE

KING: (*gazing longingly*)

You repeatedly touch her darting eye,
so that it quivers;
approaching her ear you hum
sweetly as if confiding a secret;
and while she flails her hands you drink
from her lower lip the treasure of love.
I, perplexed, am foiled by the Gods,
while you, bee, enjoy success.

SHAKÚNTALA: My friends! Protect me, I am assailed by this
flower-bandit!

BOTH: (*laughing*) Who are we to protect you? Call for Du-
shyánta! Penance groves are under the protection of the
king.

KING: This is the opportunity to reveal myself. (*approach-* 1.105
ing) Fear not! Fear not! (*stops in mid-sentence, aside*) Like
this I will acknowledge that I am the king. Never mind.
I will enjoy the welcome due a guest.

SHAKÚNTALA: (*trembling*) This bold villain will not leave me
alone. I'll go elsewhere. (*stands behind a curtain, casting*
glances)* Oh, no! Why must he follow me even here?

KING: (*approaching hastily*)

Who dares harass innocent hermitage daughters,
while the scion of Puru,
chastiser of the wicked, rules the earth?

Seeing the king, they are all somewhat taken aback.

1.110 ANASŪYĀ: ʽṇa kkhu kiṃ|ci accāhidam. iam uṇa ṇo pia|sa-
hī mahu|areṇa āulikiamāṇā kādarī|bhūdā. (Śakuntalāṃ
darśayati.)

RĀJĀ: (Śakuntalāṃ upetya) bhavati! api tapas te vardhate?

ŚAKUNTALĀ: (sa/sādhvas" āvanata/mukhy avacanā tiṣṭhati.)

ANASŪYĀ: (rājānaṃ prati) ʽidāṇiṃ adidhi|visesa|lāheṇa.

PRIYAṂVADĀ: ʽsāadam ayyassa!

1.115 ANASŪYĀ: ʽhalā Saūntale! gaccha tumam uḍādo phala|mis-
sam aggham uvāhara, idha pād' |ōdaam atthi yyeva.

RĀJĀ: bhavatu! sūnṛtay" āiva kṛtam ātithyam.

PRIYAṂVADĀ: ʽteṇa imassim dāva pādava|cchāā|sīdalāe sa-
tta|vaṇṇa|vedīāe ayyo uvavisia muhuttaam parīsamaṃ
avaṇedu.

RĀJĀ: nanu yūyam apy anena dharma|karmaṇā parīsrāntāḥ.
tan muhūrtam upaviśata.

PRIYAṂVADĀ: (jan' /āntikam) ʽhalā Saūntale! uidaṃ ṇo adi-
dhi|payyuvāsaṇam. tā idha uvavisamha. (sarvā upaviśan-
ti.)

1.120 ŚAKUNTALĀ: (ātma/gatam) ʽkiṃ ṇu kkhu imaṃ pekkhia ta-
bo|vaṇa|virohiṇo viārassa gamaṇīa mhi saṃvuttā?

ACT ONE: THE CHASE

ANASÚYA: There is no cause for alarm. This dear friend of 1.110
ours, upset by a bee, became frightened. (*Presents Sha-
kúntala.*)

KING: (*approaching Shakúntala*) Madam! Does your pe-
nance thrive?

SHAKÚNTALA: (*remains speechless, looks downward timidly.*)

ANASÚYA: (*to the king*) Now it does, by winning such a
distinguished guest.

PRIYAM·VADA: Welcome, lord!

ANASÚYA: Shakúntala, dear! Go and fetch a mixed fruit 1.115
offering from the leaf-hut. Water to wash his feet we
have here.

KING: Do not trouble yourselves! Your friendly conversation
has already performed the rite of hospitable welcome.

PRIYAM·VADA: Then, lord, sit on this terrace surrounding
the Seven-leaf tree, cooled by its shade, and dispel your
fatigue.

KING: Surely you too are wearied by this religious labor, so
please be seated for a while.

PRIYAM·VADA: (*in private*) Shakúntala, dear! It is our duty to
wait upon a guest. So let us sit down here. (*The women
all sit down.*)

SHAKÚNTALA: (*to herself*) What is this? No sooner have I 1.120
seen him than I have become susceptible to feelings out
of place in this penance grove.

RĀJĀ: (*sarvā vilokya*) aho! samāna|vayo|rūpa|ramaṇīyaṃ
sauhārdaṃ bhavatīnām.

PRIYAṂVADĀ: (*jan'āntikam*) 「Aṇasūe! ko ṇu kkhu eso caūra|
gambhīr'āidī mahuraṃ piaṃ ālavanto pahavantaṃ dak-
khiṇṇaṃ via karedi?»

ANASŪYĀ: (*jan'āntikam eva*) 「sahi! mam' āvi kodūhalaṃ
atthi yyeva. tā pucchissaṃ dāva ṇaṃ, (*prakāśam*) 「ayyassa
ṇo mahur'ālāva|jaṇido vīsambho mantāvedi. kadamaṃ
uṇa ayyo vaṇṇaṃ alaṅkaredi? kiṇ|ṇimittaṃ vā suumāre-
ṇa ayyeṇa tabo|vaṇ'āgamaṇa|parīsamassa attā patthī|ka-
do?»

ŚAKUNTALĀ: (*ātma/gatam*) 「hīaa, mā uttamma! jaṃ tae cin-
tidaṃ taṃ Aṇasūā mantedi,»

1.125 RĀJĀ: (*sva/gatam*) katham idānīm ātmānam āvedaye? ka-
thaṃ v' | ātm'|āpahāraṃ karomi? bhavatu! evaṃ tāvad
enāṃ vakṣye. (*prakāśam*) bhavati! Veda|vid asmi Paura-
veṇa rājñā dharm'|ādihikāre niyuktaḥ. so 'ham āśrami-
ṇām avighna|kriy' |ōpalambhāya dharm'|āraṇyam idam
āyātaḥ.

ANASŪYĀ: 「sa|ṇādhā dhamma|āriṇo,»

ŚAKUNTALĀ: (*śṛṅgāra/lajjāṃ nirūpayati.*)

SAKHYAU: (*ubhayor ākāraṃ viditvā, jan'āntikam*) 「halā Sa-
ūntale! jadi ajja tādo idha saṇṇihido bhave. . .»

ŚAKUNTALĀ: (*sa/bhrū/bhedam*) 「tado kiṃ bhave?»

ACT ONE: THE CHASE

KING: (*looking at all of them*) Ah! Your ladyships' friendship is delightful because you are alike in age and beauty.

PRIYAM-VADA: (*in private*) Anasúya! Who is this man with elegant and dignified demeanor, who, speaking to us with affectionate gentleness, seemingly shows us extraordinary courtesy?

ANASÚYA: (*also in private*) My dear, I too am curious. Let me ask him. (*aloud*) The confidence evoked by your lordship's gentle talk prompts me to speak. Which caste does your lordship adorn? And on what account has a refined lord given himself the toil of visiting a penance grove?

SHAKÚNTALA: (*to herself*) My heart! Do not be faint. Anasúya has asked what you want to know.

KING: (*to himself*) How now should I introduce myself? 1.125
Or how should I conceal my identity? Very well! I will tell her this: (*aloud*) Lady! I am a knower of the Vedas appointed by the Páurava to the office of supervising religion.* I have come to this sacred forest to ascertain that the rites of the hermits are not obstructed.

ANASÚYA: The followers of righteousness have a champion!

SHAKÚNTALA: (*mimes infatuated coyness.*)

THE FRIENDS: (*realizing the pair's condition, to the audience*)
Shakúntala, dear! If only father were here now. . .

SHAKÚNTALA: (*knitting her brows*) What would happen then?

1.130 UBHE: 「tado imaṃ adidhiṃ jīvida|savvassen' ābi kad|atthaṃ
kare,」

ŚAKUNTALĀ: (*sa/roṣam*) 「ayi! avedha! kiṃ pi hiae karea man-
tedha! ṇa khu suṇissam,」 (*parāvṛtya tiṣṭhati.*)

RĀJĀ: vayam api tāvad bhavatyau sakhī|gataṃ pṛcchāmaḥ.

UBHE: 「ayya! aṇuggahe bi abbhatthaṇā,」

RĀJĀ: bhagavān Kāśyapaḥ śāśvate brahmaṇi vartate. iyaṃ
ca vāṃ sakhī tad|ātmaḥ" ēti. katham etat?

1.135 ANASŪYĀ: 「suṇādu ayyo. atthi Kosio tti gotta|ṇāmaheo ma-
ha|ppahāvo rā' |ēsi,」

RĀJĀ: prakāśas tatra|bhavān.

ANASŪYĀ: 「taṃ sahi|aṇe pahavaṃ avagaccha. ujjhia|sarīra|
saṃrakkhaṇ' |ādhiṃ uṇa tāda|Kassavo se pidā,」

RĀJĀ: «ujjhita|śabdena» janitaṃ me kutūhalam. tad ā mūlāc
chrotum icchāmi.

ANASŪYĀ: 「purā kila tassa Kosiassa rā' |ēsiṇo ugge tavasi va-
ṭṭamāṇassa kiṃ pi jāda|saṅkehiṃ devehiṃ Meṇāā ṇāma
accharā ṇāma|viggha|kāriṇī pahidā,」

1.140 RĀJĀ: asty etad anya|samādhi|bhīrutvaṃ devānām. tatas
tataḥ?

ACT ONE: THE CHASE

BOTH: Then he would satisfy this visitor with the very treasure of his life. 1.130

SHAKÚNTALA: (*angrily*) Pah! Go away! You are just prattling after making up some fantasy in your hearts. I'm not listening. (*Turns away and stays so.*)

KING: For my part, I too would like to question you two concerning your friend.

BOTH: Lord! Your request amounts to a favor.

KING: The reverend Káshyapa abides in constant celibacy, and your friend here is supposed to be his daughter. How can this be?

ANASÚYA: Listen, lord! There is a mighty royal sage of the patriline known as Káushika.* 1.135

KING: His reverence is well known.

ANASÚYA: Know him to be the begetter of our friend. Father Káshyapa is her parent by virtue of protecting her, etc., after she was abandoned.

KING: The word "abandoned" arouses my curiosity. I would like to hear this from the beginning.

ANASÚYA: Long ago, when the royal sage Káushika was enduring severe penances, the gods became mightily alarmed and dispatched the nymph Ménaka to thwart his observances.

KING: The Gods indeed fear the deep concentration of others. What happened then? 1.140

ANASŪYĀ: ʽtado vasantʼ|ôdaa|samae tae unmādayitta rūvaṃ
pekkhia. . . ʽ(ity ardhʼôkte lajjayā viramati.)

RĀJĀ: bhavatu! purastād avagamyata eva. . . apsaraḥ|saṃ-
bhavʼ âiṣā!

ANASŪYĀ: ʽadha|im?

RĀJĀ: yujyate.

- 1.145 mānuṣīṣu kathaṃ vā syād
asya rūpasya saṃbhavaḥ?
na prabhā|taralaṃ jyotir
udeti vasudhā|talāt.

ŚAKUNTALĀ: (adho|mukhī tiṣṭhati.)

RĀJĀ: (sva/gatam) labdhʼ|âvakāśo me mano|rathaḥ! kiṃ tu
sakhyā parihāsʼ|ôdāhṛtām vara|prārthanām asyāḥ śrutvʼ
âpi na śraddhatte me kātaraṃ manah.

PRIYAṂVADĀ: (Śakuntalām sa/smitam vilokya nāyakʼ|âbhi-
mukhī) ʽpuṇo via vattukāmo ayyo.

ŚAKUNTALĀ: (sakhīm āṅgulyā tarjayati.)

- 1.150 RĀJĀ: samyag upalakṣitaṃ bhavatyā. asti naḥ sac|carita|śra-
vaṇa|lobhād anyat praṣṭavyam.

PRIYAṂVADĀ: ʽteṇa hi viārideṇa alaṃ. ṇiantaṇʼ|âṇuyoggo
tavassi|aṇo.

RĀJĀ: upapadyate bhavati! sakhīm te jñātum icchāmi:

ACT ONE: THE CHASE

ANASÚYA: Then, when spring had just begun, he beheld her
intoxicating figure. . . (*stops bashfully in mid-sentence.*)

KING: Say no more! The rest can be inferred. . . she is born
from a nymph!

ANASÚYA: That's it.

KING: It makes sense.

How could such a form
be born among mortals?
The flash that flickers
with unsteady brilliance
does not arise from the earth.

I.145

SHAKÚNTALA: (*remains looking at the ground.*)

KING: (*to himself*) My desire is within reach! But even
though I heard her friend wish her a bridegroom in jest,
my faint heart cannot believe it.

PRIYAM-VADA: (*after looking at Shakúntala with a smile, to
the hero*) His lordship seems inclined to say something
more.

SHAKÚNTALA: (*threatens her friend with her finger.*)

KING: You perceive correctly. Out of a desire to hear of I.150
the deeds of the virtuous, I would like to ask another
question.

PRIYAM-VADA: Then do not hesitate. Ascetics are equal to
being retained.

KING: Of course, my lady. I would like to know your friend:

vaikhānasaṃ kim anayā vratam ā pradānāt
 vyāpāra|rodhi Madanasya niṣevitavyam,
 atyantam ātma|sadṛś' |ēkṣaṇa|vallabhābhiḥ
 āho nivatsyati samaṃ hariṇ' |āṅganābhiḥ?

PRIYAṂVADĀ: 「ayya! dhamma|caraṇe vi eso par' |ādhīṇo jaṇo,
 guruṇo uṇa se aṇurūva|vara|paḍivādaṇe saṅkappo,」

1.155 RĀJĀ: na khalu durlabh" āiṣā prārthaṇā. (*ātmagatam*)

bhava hṛdaya s' |ābhilāṣaṃ.
 saṃprati saṃdeha|nirṇayo jātaḥ.
 āśāṅkase yad agniṃ
 tad idaṃ sparśa|kṣamaṃ ratnam.

ŚAKUNTALĀ: (*sa/roṣam iva*) 「Aṇasūe! gamissaṃ ahaṃ,」

ANASŪYĀ: 「kiṇ|ṇimittam?»

ŚAKUNTALĀ: 「imaṃ asambaddh' |ālaviṇiṃ Pīaṃvadaṃ ayyāe
 Godaṃīe ṇivedaṁssaṃ, (*ity uttiṣṭhati.*)

1.160 ANASŪYĀ: 「sahi! ṇa juttaṃ assama|vāsiṇo jaṇassa akida|sak|
 kāraṃ adidhi|visesaṃ ujjhia sacchando gamaṇam,」

ŚAKUNTALĀ: (*na kiñ cid uktvā prasthit" āiva.*)

RĀJĀ: (*apavārya*) katham? gacchati? (*grahītum icchan punar
 ātmānaṃ nigrhya*) aho ceṣṭā|pratirūpikā kāmīno mano|
 vṛttiḥ. ahaṃ hi

ACT ONE: THE CHASE

Will she observe her hermit's vow,
frustrating the work of the God of love,
until she is given in marriage,
or will she dwell for good with the does,
her favorites because their eyes resemble hers?

PRIYAM-VADA: Lord! Even in her religious duties she is dependent on another. Her preceptor has made up his mind to give her to a worthy groom.

KING: This wish will not be difficult to fulfill. (*to himself*) 1.155

Be full of expectation, heart,
the doubt has unravelled.
That which you feared to be fire
is a jewel that may be touched.

SHAKÚNTALA: (*appearing angry*) Anasúya! I am going!

ANASÚYA: What's wrong?

SHAKÚNTALA: I will go and tell the venerable Gáutami that Priyam-vada is prattling incoherently. (*With this, she stands up.*)

ANASÚYA: My friend! It is not proper for a person living in 1.160
a hermitage to leave a distinguished guest who has not
been properly attended to, and go as they please.

SHAKÚNTALA: (*Sets off without a word.*)

KING: (*aside*) What? Is she leaving? (*wishes to detain her, then checks himself*) Ah! A lover's inclinations are mirrored in his bodily movements. For I,

anuyāsyān muni|tanayāṃ
 sahasā vinayena vārita|prasaraḥ.
 sthānād anuccalann api
 gatv" ēva punaf pratinivṛttaḥ.

PRIYAṂVADĀ: (*Śakuntalām upasṛtya*) "halā caṇḍi! ṇa de ju-
 ttaṃ gacchidumḥ.

1.165 ŚAKUNTALĀ: (*parivṛtya, sa/bhrū/bhedam*) "ki·tti?

PRIYAṂVADĀ: "rukkha|seṇae due me dhāresi. tehi dāva at-
 tāṇaṃ moehi, tado gamissasi. (*balād enāṃ nivārayati.*)

RĀJĀ: bhadre! vṛkṣa|secanakād eva pariśrāntām atra|bhava-
 tīm lakṣaye. tathā hy asyāḥ

srast' |āṃsāv atimātra|lohita|karau
 bāhū ghaṭ' |ōtkṣepaṇāt
 ady' āpi stana|vepathum janayati
 śvāsaf pramāṇ' |ādhikaḥ
 baddham karna|śirīṣa|rodhi vadane
 gharm' |āmbhasām jālakaṃ
 bandhe sraṃsini c' āika|hasta|yamitāḥ
 paryākulā mūrdha|jāḥ.

tad aham enāṃ an|ṛṇāṃ karomi tvayi. (*sv'āṅgulīyaṃ pra-
 yacchati.*)

1.170 UBHE: (*nāma/mudr'*) | ākṣarāṇy anuvācya paras|paraṃ mu-
 kham avalokayataḥ.)

RĀJĀ: alam asmākam anyathā|sambhāvitena. rājñaf parigra-
 ho 'yam.

ACT ONE: THE CHASE

About to pursue the sage's daughter,
my motion has suddenly been held back
by decorum.

Though I did not move from my place,
it is as if I had gone and returned.

PRIYAM-VADA: (*approaching Shakúntala*) Hey! Angry girl! It
is not right for you to leave.

SHAKÚNTALA: (*turns around, knits her eyebrows*) Why not? 1.165

PRIYAM-VADA: You owe me two tree waterings. Acquit your-
self first of these, then you may go. (*Detains her by force.*)

KING: Good lady! I perceive that she is wearied by watering
trees. For her

Shoulders are slack,
the hands of her arms are intensely red
from emptying the watering pot,
even now her breath is still heavier than usual,
making her breasts quiver,
a web of perspiration adheres to her face,
hindering the play of the *shirísha* blossoms
on her ear,
and as the band slips,
she holds in check her unruly hair with one hand.

Therefore let me settle her debt with you. (*Offers his ring.*)

BOTH: (*Reading out the letters on the name-seal, they look at* 1.170
each other's faces.)

KING: Do not take me for what I am not. This is a gift from
the king.

PRIYAṂVADĀ: 「teṇa hi ṇ' ârahadi idaṃ a raṇṇo aṅgulīaṃ
viao|kāriaṃ. ayyassa tuva vaṇṇeṇa ṇāma eṣā ariṇā eva ma-
ma, (parivṛty' âpavārya) 「halā Saüntale! moid" âsi aṇu-
kampina ayyeṇa. ahavā mah"âṇubhāveṇa. kida|ṇṇā dā-
ṇiṃ hohisi,」

ŚAKUNTALĀ: (apavārya niḥśvasya) 「ṇa idaṃ visumarissadi ja-
di attāṇo pahave,」

PRIYAṂVADĀ: 「halā! kiṃ dāṇiṃ saṃpadaṃ ṇa gacchasi?」

1.175 ŚAKUNTALĀ: 「idāṇiṃ pi tae kiṃ kattavvaṃ? jadā roissadi me
tadā gamissaṃ,」

RĀJĀ: (Śakuntalāṃ vilokayan sva|gatam) kiṃ nu khalu yathā
vayam asyām evam iyaṃ apy asmān prati syāt? atha vā
labdha|gādḥā me prārthanā. kutah?

vācaṃ na miśrayati yady api mad|vacobhiḥ
karṇaṃ dadāty avahitā mayi bhāṣamāṇe
kāmaṃ na tiṣṭhati mad|ānana|saṃmukh" iyaṃ
bhūyiṣṭham anya|viṣayā na tu dṛṣṭir asyāḥ.

NEPATHYE: bhoḥ! bhoḥ! tapasvino 'vāhitās tapo|vane sattva|
rakṣāyai bhavantu bhavantaḥ. paryāplutaṃ strī|kumā-
ram! pratyāsannaḥ khalu mṛgayā|vihārī pārthivaḥ!

turaga|khura|hataṣa tathā hi reṇur
viṭapa|viṣakta|jal'ârdra|valkaleṣu
patati pariṇat'âruṇa|prakāśaḥ
śalabha|samūha iv' āśrama|drumeṣu.

ACT ONE: THE CHASE

PRIYAM-VADA: Well, then this ring of the king must not be separated from you. On your lordship's word her debt to me has been cancelled. (*turning, aside*) Dear Shakúntala! You have been released by the compassionate lord. Or, rather, by His Majesty. You are indebted to him from now on.

SHAKÚNTALA: (*sighs, aside*) This will not be forgotten if I regain my independence.

PRIYAM-VADA: My dear! Why are you not going now?

SHAKÚNTALA: Who are you to command me now? I will go 1.175
when it pleases me.

KING: (*looking at Shakúntala, to himself*) Can it be that she feels toward me as I feel toward her? No, rather, my hope has found a shallow ford. Why?

Even if she does not mingle her words
with my words,
she attentively lends an ear when I speak.
Granted she will not face me,
but her eyes are not, on the whole,
fixed on anything else.

OFFSTAGE: Ye hermits! Be alert to protect the animals in the penance grove. Women and children are in peril! The king is hunting nearby!

For the dust raised up by the hooves of his horses,
shining as red as the evening twilight,
falls like a swarm of locusts
upon the hermitage trees
to whose boughs clings damp bark-cloth.

1.180 aho dhik! eṣa khalu nibhṛta|cārī bhūtvā

tīvr'āpāta|pratihata|taru|
 skandha|lagn'āika|dantaḥ
 prauḍh'āsakta|vratati|valay'ā-
 saṅga|saṃjāta|pāśaḥ
 mūrto vighnas tapasa iva no
 bhinna|sāraṅga|yūtho
 dharm'āraṇyaṃ virujati gajaḥ
 syandan'āloka|bhītaḥ.

RĀJĀ: (*sva/gatam*) aho dhik! pramādaḥ! mad|anveṣiṇaḥ sai-
 nikās tapo|vanam uparundhanti. tad aparāddham tapa-
 svinām asmābhiḥ. bhavatu! gamiṣyāmi tāvat.

ANASŪYĀ: (*sa/saṃbhramam*) ᳚ayya! imiṇā akkandideṇa pa-
 yyūlamha. tā aṇujāṇīhi ṇo uḍaa|gamaṇāa.᳚

RĀJĀ: (*sa/saṃbhramam*) gacchantu bhavatyah. āśrama|bā-
 dhā yathā na bhaviṣyati tathā prayatiṣyāmahe.

1.185 SAKHYAU: ᳚asambhāvida|sak|kāraṃ bhūyo vvi dāva paccavek-
 khaṇā|ṇimittam lajjāmo ayyaṃ viṇaveduṃ. vidda|bhū-
 yiṭṭho si ṇo saṃpadaṃ jaṃ dāṇiṃ uvaāra|majjhatthadāe
 avaraddhamha taṃ marisesi.᳚

RĀJĀ: mā m" āivam! darśanena bhavatīnāṃ puras|kṛto 'smi.

UBHE: ᳚halā Saūntale! ehi sigghadaram! āulā ayyā Godamī
 bhavissadi.᳚

Woe, alas! This solitary

1.180

Elephant, frightened
 by the appearance of a chariot,
 one tusk stuck in a chunk of a tree
 struck with a massive blow,
 with fetters formed from a tangle
 of mighty *vrátati* coils clinging to him
 is tearing up the sacred forest scattering
 the herd of antelopes,
 like an incarnate obstacle to our penance.

KING: (*to himself*) Alas! How careless. Soldiers searching for me are disturbing the penance grove. So I have committed an offence against the ascetics. Very well, I must go!

ANASÚYA: (*perturbed*) Lord! We are frightened by this shouting. Permit us to retire to the leaf-hut.

KING: (*agitated*) Go, ladies. I will see to it that no harm befalls the hermitage.

FRIENDS: Without having completed the rites of welcome, 1.185
 we feel shame to petition his lordship for another meeting. We now consider you well-nigh an acquaintance, so being tolerant of our conduct you might put up with our offense.

KING: Not at all, not at all! I have been hospitably welcomed by seeing you ladies.

BOTH: Dear Shakúntala! Come quickly! The noble Gáutami will be worried.

ŚAKUNTALĀ: (*sa/vyāja/vilambitaṃ kṛtvā ātma/gataṃ*) ॥haddhī!
ūru|tthambeṇa viala mhi saṃvuttā,

RĀJĀ: svairam svairam gacchantu bhavatyah! vayam āvega|
hetum āśramasy' āpaneśyāmaḥ.

1.190 ŚAKUNTALĀ: (*sa/vyāja/vilambitaṃ kṛtvā parikramya sakhibh-
yāṃ saha niṣkrāntā.*)

RĀJĀ: (*utthāya sa/khedam*) mand'|āutsukyo 'smi nagaram
prati. yāvad anuyātrika|janaṃ sametya n' ātidūre tapo|va-
nasya niveśayāmi. na khalu śaknōmi Śakuntalā|vyāpārād
ātmānaṃ nivartayitum. mama hi

gacchati purah śarīram
dhāvati paścād asaṃvṛtaṃ cetaḥ
cihn'|āṃśukam iva ketaḥ
prativātaṃ nīyamānasya.

(*sa/cintaḥ skhalitāni padāni dattvā niṣkrāntaḥ.*)

iti mahā|kavi|Kālidāsa|viracite
Śakuntalā|nāmani nāṭake
prathamō 'nkaḥ.

ACT ONE: THE CHASE

SHAKÚNTALA: (*Delays under a pretext, to herself*) Oh dear! I am crippled by a cramp in my thigh.

KING: Carefully, go carefully. I will draw away the source of perturbation from the hermitage.

SHAKÚNTALA: (*delays under some pretext, walks around and then exits with her friends.*) 1.190

KING: (*arises, grieved*) My eagerness to return to the city has slackened. I will join my retinue and encamp not too far from the penance grove. I am not able to turn myself away from preoccupation with Shakúntala. For my

Body moves ahead, while my heart lags behind,
not enclosed by it
like the marked cloth of a banner
carried into the wind.

(*Exits pensively with faltering steps.*)

The first act in the play called “Shakúntala,”
composed by the great poet
Kali·dasa.

ACT TWO:
THE SECRET

tataf praviṣati pariśrānto vidūṣakah.

VIDŪṢAKAḤ: (*śramam nāṭayati, niḥśvasya*) 「bho diḍḍho 'mhi! edassa miaā|śīlassa raṇṇo vayassa|bhāveṇa ṇivinaṇṇo. «aam mio! aam varāho!» tti. majjham|diṇe vi gimha|virala|pā-dava|cchāasu vaṇa|rāisu āphaṇḍiadi. patta|saṅkara|ka-sāiṃ pīante kaḍuāiṃ unḥāiṃ giri|ṇadī|jalāiṃ. aṇiada|velam sūla|māmsam saūṇa|māmsa|bhūtiṭṭham aṇhīadi. tura'|āṇa|kaṇṭhaīda|sandhi|bandhaṇānam aṅgāṇam ra-ttiṃ pi ṇatthi pakāmam saīdavvam. tado mahanti yyeva paccūse dāsīe|puttehiṃ Saūṇa|luddhaehiṃ kaṇṇa|ghā-diṇā vaṇa|gahaṇa|kolāhaleṇa paḍibodhiāmi. (*vicintya*) ettieṇa vi me pāṇā ṇa ṇikkantā. (*s'āsūyam vihasya*) ta-do gaṇḍ'|ōvari piḍiā samvuttā. hio kila amhesu ohīṇesu tattha|bhavado mi'|āṇusāreṇa assama|padam pavitṭhas-sa kila tāvasa|kaññā Saūntalā nāma mama adhaññadāe daṃsidā. sampadam ṇaara|gamaṇassa saṅkadham pi ṇa karedi. ajjha tam yeva samcintaantassa vibhādam acchī-su. tā kā gadī? jāva ṇam kid'|ācāra|parikammaṃ kaḥiṃ bi pekkhāmi. (*mandam parikramya vilokya ca*) eso rāā bāṇ'|āsaṇa|hatthāhiṃ javaṇiṃ parivudo vaṇa|puppha|mālā|dhārī ido yyev' āgacchadi. tā jāva ṇam ubasappāmi. (*kiṃ cid upasṛtya*) bhodu aṅga|sammaḍḍa|vihalo dāṇiṃ bhavia idha yyeva ciṭṭhissam jado evaṃ pi dāva vīsāmam lahemī. (*daṇḍa/kāṣṭham avalambya tiṣṭhati.*)

Enter the buffoon, exhausted.

BUFFOON: (*acting fatigue, sighing*) I'm immobilized! I'm sick of being a sidekick to this hunt-mad king. "Here's an antelope! There's a boar!" and even at midday we charge along forest tracks where the shade cast by trees is sparse in summer. We drink lukewarm, acrid water from mountain-streams, bitter by contamination with leaves. At odd hours we eat spit-roast meat—mostly fowl. Even at night I may not rest my limbs at will, for their joints are knocked out by the horse-cart. Then, at the crack of dawn, I am woken up by the ear-splitting din of fowlers taking to the forest, sons of bitches! (*reflects*) Despite all of this, my vital breaths have not departed. (*laughs with malice*) And now a pimple crowns the boil. Just yesterday, as I lagged behind, His Majesty, chasing some antelope, entered a hermitage and was, by my ill fate, shown an ascetic's daughter called Shakúntala. Now he will not even talk of going back to the city. Today he reminisced about her until dawn. What can be done? I will track him down somewhere when he has performed his usual toilet. (*saunters about and looks around*) The king is coming this way, wearing a garland of forest flowers, encircled by his bodyguard of Ionian women bearing bows. So I will confront him. (*approaching a bit*) That's far enough! Now that I am crippled by the crushing of my limbs I will stay right here. At least in this way I might gain some rest. (*Stands leaning on his staff.*)

Tataf praviṣati yathā|nirdiṣṭa|parivāro rājā.

RĀJĀ: (*sa|cintaṃ niḥśvasy' ātma|gataṃ*)

- 2.5 kāmam priyā na sulabhā
 manas tu tad|bhāva|darśan'|āśvāsi.
 akṛt'|ārthe 'pi manasi|je
 ratim ubhayaṃ prārthanā kurute.

(*smṛtim abhinīya vihasya*) evam ātm'|ābhiprāya|sambhāvit'|
 êṣṭa|jana|citta|vṛttif prārthayitā viḍambyate. kutaḥ?

snigdham vīkṣitam anyato 'pi nayane
 yat prerayantyā tayā
 yātaṃ yac ca nitambayor gurutayā
 mandaṃ vilāsād iva.
 «mā gā» ity avaruddhayā yad api sā
 s'|āsūyam uktā sakhī
 sarvaṃ tat kila mat|parāyaṇam aho
 kāmaḥ svatām paśyati.

(*parikrāmati.*)

VIDUṢAKAḤ: (*tathā|sthita eva.*) 'bho rāam! ṇa me hattho pa-
 saradi vāā|mettaeṇa jaāvīasi. jaadu jaadu bhavaṃ!

- 2.10 RĀJĀ: (*vilokya sa|smitam.*) vayasya! kuto 'yaṃ gātr'|ôpaghā-
 taḥ?

VIDUṢAKAḤ: 'kudo kila! saam yeva acchī āulīkadua aṃsu|
 kāraṇaṃ pucchasi!

ACT TWO: THE SECRET

Enter the king, attended as described.

KING: (*sighs pensively, to himself*)

Granted, my love is not easily won, 2.5
but my heart takes comfort
in perceiving her feelings.
Though love be not satisfied,
mutual longing gives pleasure.

(*mimes recollection and smiles*) In this way, the longing lover,
imagining the feelings of his beloved according to his
own intentions, is duped. How so?

That tender look,
even when her eyes glanced elsewhere,
that gait, slowed by the heaviness of her buttocks,
as if deliberately teasing,
that angry outburst at her friend
who had detained her,
saying: "You may not leave!"
—All this was really aimed at me!
Ah! Love perceives all as its own.

(*Walks about.*)

BUFFOON: (*remaining where he is*) Lord King! My hand will
not extend, so I hail you with words alone. Victory!
Victory, sir!

KING: (*looks on, smiling*) My friend! Whence this bodily 2.10
paralysis?

BUFFOON: Whence indeed! You poke me in the eye then
ask why these tears!

RĀJĀ: vayasya! na khalv avagacchāmi.

VIDŪŠAKAḤ: (*sa/roṣam iva*) ʿbho! tae ṇāma rāa|kayyāiṃ uj-
jhia tādisa a kīlā|pasāde vaṇ'ār'ekka|vuttiṇā hodavvaṃ?
jaṃ saccaṃ paccahaṃ sāvada|saūṇ'āṇugāmaṇehiṃ saṇ-
khohida|sandhi|bandhaṇānaṃ aṅgāṇaṃ aṇīso 'mhi saṃ-
vutto, (*sa/praṇayaṃ.*) ʿtā pasīda! maṃ vajjehi. ekk'āhaṃ
pi dāva vīsamiādu.

RĀJĀ: (*ātma|gatam*) ayam evam āha, mam' āpi Kāśyapa|su-
tām anusṛtya mṛgayā|viklavaṃ cetaḥ. kutaḥ?

2.15 na namayitum adhijyam asmi śakto
dhanur idam āhita|sāyakam mṛgeṣu.
saha|vasatim upetya yaif priyāyāḥ
kṛta iva mugdha|vilok'āpadeśaḥ.

VIDŪŠAKAḤ: (*rājño mukhaṃ vilokya*) ʿbho! attha|bhavaṃ
hiaṇa kiṃ pi mantedi. araṇṇe mae rudidaṃ.

RĀJĀ: (*sa/smitam iva*) kim anyat? anatikramaṇīyaṃ me su-
hṛd|vākyam iti sthito 'smi.

VIDŪŠAKAḤ: ʿciraṃ jīva!

RĀJĀ: tiṣṭha. s'āvaśeṣaṃ me vacaḥ.

2.20 VIDŪŠAKAḤ: ʿāṇavedu bhavaṃ.

RĀJĀ: viśrāntena bhavatā mam' ānyasminn anāyāse karmaṇi
sahāyena bhavitavyam.

KING: My friend! I really do not follow.

BUFFOON: (*as if angry*) Sir! Have you given up your royal duties, and an exquisite life of luxury, to become no better than a forest ranger? So that, truth be known, with running after wild beasts and birds every day, I am no longer master of my limbs whose joints are knocked out. (*pleading*) Have mercy now! Give me a break! Rest just one day.

KING: (*to himself*) My friend urges me like this, and my heart, too, preoccupied with the daughter of Kanva, is averse to hunting. Why?

I am no longer able to bend this strung bow,
with arrow laid upon it, against fawns, who,
dwelling with my beloved, have given
her instruction, as it were,
in innocent glances.

2.15

BUFFOON: (*looking at the king's face*) Sir! You are mulling something over in your heart. I am crying in the wilderness.

KING: (*with a slight smile*) How could it be any other way? I would never defy the words of a friend. I will stay here.

BUFFOON: Live long!

KING: Stay! I have more to say.

BUFFOON: Command, Your Majesty!

2.20

KING: When you have rested you must assist me in another undemanding matter.

VIDŪṢAKAḤ: (*s'ābhilāṣena.*) ॠavi modaa|khajjiāe?

RĀJĀ: yatra vakṣyāmi. . .

VIDŪṢAKAḤ: ॠgahido khaṇo.

2.25 RĀJĀ: kaḥ ko 'tra bhoḥ?

(*praviśya*) DAUVĀRIKAḤ: ॠāṇavedu bhaṭṭā.

RĀJĀ: Revaka! senā|patīs tāvad āhūyatām.

DAUVĀRIKAḤ: ॠjaṃ bhaṭṭā āṇavedi. (*iti niṣkrāntaḥ.*)

tataf praviśati SENĀ|PATIR DAUVĀRIKAŚ *ca.*

2.30 SENĀ|PATIḤ: (*rājānaṃ vilokya*) dṛṣṭa|doṣ" āpi svāmini mṛ-
gayā khalu guṇāy' āiva saṃvṛttā. tathā hi,

anavarata|dhanur|jyā|sphālana|krūra|pūrvaṃ
ravi|kiraṇa|saḥiṣṇuḥ sveda|leśair abhinnaḥ.
apacitam api gātraṃ vyāyatatvād alakṣyaṃ
giri|cara iva nāgaf prāṇa|sāraṃ bibharti.

DAUVĀRIKAḤ: ॠeso kkhu aṇuvaṇa|diṇṇa|kaṇṇo ido diṇ-
ṇa|diṭṭhī yeva bhaṭṭā tumāṃ paḍivāledi. tā uvasappadu
ayyo.

SENĀ|PATIḤ: (*upasṛtya sa/praṇāman.*) jayatu jayatu svāmī!
pracāra|sūcita|gṛhīta|śvāpadam araṇyam. kim anyad ava-
sthīyate?

ACT TWO: THE SECRET

BUFFOON: (*greedily*) Tasting some cakes?

KING: I will tell you what it is. . .

BUFFOON: Take your time.*

KING: Who is here?

2.25

(*Enter*) DOOR-KEEPER: Command, master!

KING: Révaka! Summon the general at once.

DOOR-KEEPER: As you command, master. (*With this he exits.*)

Enter the general and the door-keeper.

GENERAL: (*looking at the king*) Though considered a vice, 2.30
hunting, in fact, has proved beneficial for our Commander. For

With his body, its forefront raw
from the ceaseless impact of the bowstring,
withstanding the sun's rays
without breaking into sweat,
though it has lost weight this is not noticeable
because of its muscular development,
he exhibits a vital force
like a mountain-roving elephant!

DOOR-KEEPER: There is the master, listening to a conversation, casting his glance hither, expecting you. Approach, sir!

GENERAL: (*approaches with a bow*) Be victorious, be victorious, Commander! The forest's beasts of prey are hemmed in, it is fit for roaming in. What are we waiting for?

RĀJĀ: mand'|ôtsāhaḥ kṛto 'smi mṛgay"|"âpavādinā Mādhavyena.

2.35 SENĀ|PATIḤ: (*jan'/'ântikam*) Mādhavya! sthira|pratibandho
bhava. ahaṃ tāvat svāmīnaś citta|vṛttim anuvartīṣye.
(*prakāśam*) deva! pralapaty eṣa vaidheyah. nanu prabhur
eva nidarśanam mṛgayā|guṇānām.

medaś|cheda|kṛś'|ôdaram laghu bhavaty
utthāna|yogyam vapuḥ
sattvānām api lakṣyate vikṛtimac
cittaṃ bhaya|krodhayoh.
utkarṣaḥ sa ca dhanvinām yad iṣavaḥ
sidhyanti lakṣye cale
mithy" âiva vyasanam vadanti mṛgayām.
īdṛg vinodaḥ kutaḥ?

VIDŪṢAKAḤ: (*sa/kṛtaka/roṣam*) "attha|bhavam dāva paḍim
āvaṇṇo. tumam puṇo aḍavīdo aḍaviṃ āhiṇḍa jāva sīsa|
siālo via juṇṇa|rikkhassa muhe paḍissasi.

RĀJĀ: bhadra senāpate! āśrama|saṃnikarṣe vartāmahe. atas
te vaco n' ābhinandāmi. adya tāvat,

ACT TWO: THE SECRET

KING: My enthusiasm has been dampened by Madhávya, who is denouncing hunting.

GENERAL: (*aside*) Madhávya! Remain steadfast in your op- 2.35
position! I will probe the Commander's frame of mind.*
(*aloud*) Commander! This dolt prattles nonsense. Why,
Your Majesty is yourself an advertisement for the virtues
of hunting.

The body, slim-waisted and trim,
becomes light and fit for intrepid adventure;
the temperament of the wild animals, too,
is seen altered by fear and rage;
and then there is that exaltation for the archer,
that his arrows should strike a fleeting target;
It is plain false, that they should decry
hunting as a vice;
whence else derives such recreation?

BUFFOON: (*feigning anger*) His Majesty has come to his
senses. You can carry on blundering from thicket to
thicket until, like a lead jackal, you stumble into the
jaws of an old bear.

KING: My good general! We are in the proximity of a her-
mitage. Therefore I do not applaud your words. For
today,

gāhantāṃ mahiṣā nipāna|salilaṃ
 śṛṅgair muhus tāḍitaṃ
 chāyā|baddha|kadambakaṃ mṛga|kulaṃ
 romantham abhyasyatu
 viśvastaiḥ kriyatāṃ varāha|patibhir
 mustā|kṣatif palvale
 viśrāntiṃ labhatāṃ idaṃ ca śithila|
 jyā|bandham asmad|dhanuḥ.

2.40 SENĀ|PATIḤ: yat prabhaviṣṇave rocate.

RĀJĀ: tena hi nivartyantāṃ vana|grāhiṇaḥ. yathā ca saini-
 kās tapo|vanaṃ dūrāt pratiharanti tathā niṣeddhavyāḥ.
 paśya,

śama|pradhāneṣu tapo|dhaneṣu
 gūḍhaṃ hi dāh'ātmakam asti tejaḥ.
 spars'ānukūlā iva sūrya|kāntās
 tad anya|tejo 'bhibhavād vamanti.

SENĀ|PATIR: yad ājñāpayati devaḥ.

VIDŪṢAKAḤ: 「gaccha saṃpadaṃ dāsīe putta!」

2.45 *niṣkrāntaḥ senā|patiḥ.*

RĀJĀ: (*pariṇāmanam avalokya*) apanayantu bhavanto mṛgayā|
 veṣam. Revaka! tvam api sva|niyogam aśūnyaṃ kuru.

PARIJANO: 「jaṃ bhaṭṭā āṇavedi, (*iti niṣkrāntaḥ pariṇāmanam*)」

VIDŪṢAKAḤ: 「kado bhavatā ṇiddhūmao daṃsa|paḍiāro. tā
 saṃpadaṃ edassiṃ āvāsa|pāḍava|chāā|parivude vidā-
 ṇaa|saṇāḍhe āsaṇe jadhā|suhaṃ uvavisadu bhavaṃ, jāva
 ahaṃ pi suh'āsaṇa|ttho homi,」

ACT TWO: THE SECRET

Let the water buffaloes plunge
into the water of pools
repeatedly battered by their horns;
let the herd of deer band together in the shade
to chew the cud;
let the leading boars tear up the *musta* weed
in the ponds unworried;
and may this my bow take rest
with its string loosened.

GENERAL: As it pleases the mighty one. 2.40

KING: Then recall the forest rangers. Issue an interdict so
that my soldiers are kept far from the penance grove.
Behold,

There is burning brilliance hidden in ascetics,
who are usually pacific;
Like sun-crystals, pleasing to touch, they emit it
when assailed by a hostile effulgence.

GENERAL: As His Majesty commands.

BUFFOON: Leave now, you son of a slave!

Exit the general. 2.45

KING: (*looking at his retinue*) Remove your hunting dress.
Révaka! You too should not allow your post to be un-
occupied.

RETINUE: As His Majesty commands. (*Exit the retinue*)

BUFFOON: You have driven off the parasites without using
fumigants. So now be seated at ease on this seat provided
with a canopy, surrounded by the shade of *avása* trees,
so that I, too, may repose in comfort.

RĀJĀ: gaccha gacch' âgrataḥ! (*parikramya*.)

2.50

ubhāv upaviṣṭau.

RĀJĀ: sakhe Mādhavya! anavāpta|cakṣuh|phalo 'si yena tvayā
darśanīyaṃ na dr̥ṣṭam!

VIDŪṢAKAḤ: 'ṇaṃ bhavaṃ aggado me ciṭṭhadi.

RĀJĀ: sarvaḥ kāntam ātmānaṃ paśyati. kiṃ tu tām ev' āham
āśrama|lalāma|bhūtāṃ Śakuntalām adhikṛtya bravīmi.

VIDŪṢAKAḤ: (*apavārya*) 'bhavadu! ṇa se pasaraṃ vaḍḍhaīs-
saṃ (*prakāśam*) 'jadā dāva sā tāvasa|kaṇṇaā appatthaṇā
tā kiṃ tae diṭṭhāe.

2.55 RĀJĀ: mūrkhā! parihārye 'pi vastuni Duṣyantasya manaf
pravartate?

VIDŪṢAKAḤ: 'tā kadhaṃ edaṃ?

RĀJĀ:

Lalitānya|sambhavaṃ kila
muner apatyam tad|ujjhit'|ādhigatam.
arkasy' ôpari śithilaṃ
cyutam iva nava|mālatī|kusumam.

VIDŪṢAKAḤ: 'jāi vi ṇa Kassavassa mah" |êsino orasā dhūdā
tadhā vi kiṃ tae diṭṭhāe?

2.60 RĀJĀ: aviśeṣa|jñā!

ACT TWO: THE SECRET

KING: Lead the way! (*They walk about.*)

Both sit down.

2.50

KING: Friend Madhávya! You have not attained the fruit of sight, for you have not beheld that which is truly worth seeing!

BUFFOON: But surely you are right before me?

KING: Everyone thinks himself attractive. But I speak of Shakúntala, the ornament of the hermitage.

BUFFOON: (*aside*) Ha! I will give him no chance. (*aloud*) If, in fact, she is the daughter of an ascetic, and cannot be wed, then what is the point of looking at her?

KING: Fool! Can Dushyánta's heart crave a forbidden thing? 2.55

BUFFOON: Then what is going on?

KING:

It is said the sage's child was born from Lalitánya,
then taken in when deserted by her,
just like a loose jasmine blossom fallen
upon an *arka* shrub.

BUFFOON: Even if she is not the natural child of the great sage Káshyapa, still, what is the point of looking at her?

KING: Ignoramus!

2.60

ciraṃ gata|nimeṣābhir netra|pañktibhir unmukhaḥ
 navāṃ indu|kalāṃ lokaḥ kena bhāvena paśyati?
 na ca sā mādr̥śā nāma prārthanīyā samāsataḥ
 samin|madhya|gata|kāḷāguru|khaṇḍavad ujjvalā.

VIDŪṢAKAḤ: (*vihasya*) ८bhoḥ! jadhā kass' āvi piṇḍa|kajjūrī-
 hiṃ uvvejidassa tintiliāṇaṃ ahilāso bhodi tadhā itthī|ra-
 aṇa|paribhāviṇo bhavado iaṃ patthaṇā.॥

RĀJĀ: na tāvad enāṃ paśyasi yena tvam evaṃ|vādī.

VIDŪṢAKAḤ: ८taṃ khu ramaṇīaṃ ṇāma jaṃ bhavado vi vim-
 haṃ jaṇaadi!॥

2.65 RĀJĀ: vayasya! kiṃ bahunā?

citre niveśya parikalpita|sattva|yogā?
 rūp' |ôccayena vihitā manasā kṛtā nu?
 strī|ratna|sr̥ṣṭir aparā pratibhāti sā me
 dhātur vibhutvam anucintya vapus ca tasyāḥ.

VIDŪṢAKAḤ: (*sa/vismayam*) ८paccādeso dāṇiṃ rūvavatīnaṃ!॥

RĀJĀ: idaṃ ca me manasī vartate.

ACT TWO: THE SECRET

With what melancholy does the world gaze up
at length at the first digit of the moon
with unwinking rows of eyes?

And, for a man such as me
she, ablaze like a fragment of dark aloe
fallen among kindling,
is utterly beyond reach.

BUFFOON: (*laughing*) Ha! Just as someone who is fed up with
sweet dates might crave sour tamarind, so you, scorning
the most exquisite of women, have this yearning.*

KING: You have not seen her, that you can prattle like this.

BUFFOON: That must indeed be lovely which amazes even
you!

KING: My friend! Why go on? 2.65

Was she painted and then infused with life?
Or was she visualized by assembling
alluring forms?
When I contemplate the power of the creator
her body appears to me like a second creation
of Lakshmi, jewel among women.

BUFFOON: (*astonished*) Now the fairest are usurped!

KING: And this is lodged in my heart:

an|āghrātaṃ puṣpaṃ
 kisalayam a|lūnaṃ kara|ruhair
 an|āmuktaṃ ratnaṃ
 madhu navam an|āsvādita|rasam.
 a|khaṇḍaṃ puṇyānāṃ
 phalam iva ca tad|rūpam an|aghaṃ
 na jāne bhoktāraṃ
 kam iha samupasthāsyati bhuvi.

2.70 VIDŪṢAKAḤ: ʽteṇa hi lahu pariṇaadu bhavaṃ mā kassa vi
 tavassiṇo ingudī|tella|cikkaṇa|sīsassa āraṇṇaassa hatthe
 paḍissadi,ʼ

RĀJĀ: paravatī khalu tatra|bhavatī, na ca saṃnihiṭa|guru|ja-
 nā.

VIDŪṢAKAḤ: ʽadha bhavantaṃ antareṇa kīdiso se cittʼ|āṇu-
 rāoʼ,

RĀJĀ: sakhe! svabhāvād apragalbhas tapasvi|kanyakā|janaḥ.
 tathʼʼ āpi tu

abhimukhaṃ mayi saṃhṛtaṃ īkṣitaṃ
 hasitaṃ anya|nimitta|kathʼ|ôdayam.
 vinaya|bādhita|vṛttir atas tayā
 na vivṛto madano na ca saṃhṛtaḥ.

2.75 VIDŪṢAKAḤ: (*vihasya*) ʽkiṃ khu sā bhavado diṭṭha|mettassa
 yyeva aṅkaṃ ārohadu,ʼ

RĀJĀ: sakhe! sakhībhyāṃ mithaḥ prasthāne śālīnayʼʼ āpi tatra|
 bhavatyā mayi bhūyiṣṭham āviṣkṛto bhāvaḥ. tadā khalu,

A flower unsmelled,
a frond not plucked off by fingernails,
a jewel not set,
new wine as yet unsavored.

I do not know what enjoyer of this faultless form,
the full reward of merits, as it were,
might arise on this earth.

BUFFOON: Then you must marry her at once, lest she fall 2.70
into the hands of some rustic ascetic whose head is slimy
with *ingudi* oil!

KING: She is a dependent, and her parent is absent.

BUFFOON: Well, what does her heart feel toward you?

KING: Friend! The daughters of ascetics are naturally coy.
Nevertheless

When I faced her she withdrew her eyes,
her smile was feigned
to arise from some other cause.
Therefore, restrained by decorum,
her passion was neither displayed nor concealed.

BUFFOON: (*laughing*) Was she to have climbed onto your 2.75
lap the moment she laid eyes on you?

KING: My friend! When she departed with her two com-
panions, she, though modest, did to some extent betray
her feelings for me. For then,

«darbh'ânkureṇa caraṇaḥ kṣata ity» akāṇḍe
tanvī sthitā kati cid eva padāni gatvā
āsīd vivṛtta|vadanā ca vimocayantī
śākhāsu valkalam a|saktam api drumāṇām.

VIDUṢAKAḤ: 'bho! gahida|pādheo hosi. kadhaṃ puṇo uṇa
tavo|vaṇa|gamaṇaṃ ti pekkhāmi.

RĀJĀ: sakhe! cintaya tāvat ken' ôpāyena punar āśrama|pa-
daṃ gacchāmaḥ.

2.80 VIDUṢAKAḤ: 'eso cintemi. . . mā khu me alīa|paridevidehiṃ
samādhim bhañjijhisi. (cintayitvā) 'bho! ko aṇṇo uvāo?
ṇaṃ bhavaṃ rāā?

RĀJĀ: tataḥ kim?

VIDUṢAKAḤ: 'nīvāra|cchab|bhāaṃ dāva sāmī uvatti.

RĀJĀ: mūrkhā! anyam bhāgam ete rakṣiṇe nirvapanti ratna|
rāśīn api viḥāy' ābhinandyaṃ. paśya

yad uttiṣṭhati varṇebhyaḥ
nrpāṇāṃ kṣayi tat phalam.
tapaḥ|śaḍ|bhāgam akṣayaṃ
dadāty āraṇyako janaḥ.

2.85 NEPATHYE: hanta! siddh'ārthau svaḥ!

RĀJĀ: (karṇaṃ dattvā) aye! dhīra|praśānta|svaraṇi tapasvibhir
bhavitavyam.

ACT TWO: THE SECRET

When she had gone but a few paces
the slender woman stopped all of a sudden, saying:

“My foot is pierced by a *darbha* shoot!”

And she turned back her face
as she freed her bark-cloth,
which was not really snagged
in the tree’s branches.

BUFFOON: Well, then! You have your provisions for the
journey. I foresee, somehow, many more trips to the
penance-grove.

KING: My friend! Think of some pretext to get us back into
the hermitage grounds.

BUFFOON: I am thinking. . . don’t interrupt my cerebation 2.80
with your irritating whining. (*thinking*) Ha! What other
pretext? Are you not the king?

KING: So what?

BUFFOON: The ruler can claim one sixth part of the harvest.

KING: Idiot! These hermits offer a different tribute to their
protector, more valuable than heaps of jewels. Look,

That tribute which accrues to kings
from the castes is perishable.

Foresters offer the imperishable sixth part
of their penance.

OFFSTAGE: Good! We have found him! 2.85

KING: (*listening*) Ah! With such steady and calm voices—it
must be hermits.

DAUVĀRIKAḤ (*praviśya*): ʾjaadu jaadu bhaṭṭā! ede duve isi|
kumāraā paḍihāra|bhūmim uvatthidā,|

RĀJĀ: avilambitaṃ praveśaya.

DAUVĀRIKAḤ: ʾaam pavesaāmi,| (*iti niṣkrāntaḥ*.)

2.90 *tataf praviśatas tāpasau dauvārikaś ca.*

DAUVĀRIKAḤ: ʾido ido bhavantā,|

TĀPASAU: (*rājānaṃ dṛṣṭvā*) aho dīptimato ʾpi viśvasanīya-
tā vapuṣaḥ. atha vā, upapannam etad asminn ṛṣi|kalpe
rājani. tathā hi,

adhyākrāntā

vasatir amun” āpy āśrame sarva|bhogye

rakṣā|yogād

ayam api tapaf pratyaham saṃcinoti,

asy’ āpi dyām

spṛśati vaśinaś cāraṇa|dvandva|gītaḥ

punyaḥ śabdo

«munir» iti muhuḥ kevalam rāja|pūrvah.

DVITĪYAḤ: Gautama! ayam sa Balabhit|sakho Duṣyantaḥ.

2.95 PRATHAMAḤ: atha kim?

DVITĪYAḤ: tena hi,

ACT TWO: THE SECRET

DOOR-KEEPER (*entering*): Victory, victory, lord! These two young hermits have arrived at the gate.

KING: Show them in without delay.

DOOR-KEEPER: I will bring them. (*Exit.*)

Enter two ascetics and the door-keeper.

2.90

DOOR-KEEPER: This way, this way, sirs.

ASCETICS: (*seeing the king*) Oh! What confidence his person, though majestic, inspires. But that is quite natural in a king who is like a sage. For,

He too now abides in that stage of life
which benefits all.

Through the protection he affords,
he too accumulates

the merit of penance day by day,
and the sacred appellation "sage," for him too,
who has mastered himself, reaches up to heaven,
chanted by pairs of minstrels,
—but prefixed by "royal."

SECOND: Gáutama! This is Dushyánta, the friend of Indra.

FIRST: What of it?

2.95

SECOND: That is why

n' âitac citraṃ yad ayam udadhi|
 śyāma|sīmāṃ dharitrīm
 ekaḥ kṛtsnāṃ nagara|parigha|
 prāmsu|bāhur bhunakti.
 āśamsante Sura|samtayaḥ
 śakta|vairā hi daityaiḥ
 asy' ādhijye dhanuṣi vijayaṃ
 Paurahūte ca vajre.

UBHAU: (*upasṛtya*) svasti bhavate! (*phalāny upanayataḥ.*)

RĀJĀ: (*s'ādaram utthāya*) abhivādaye bhavantau. (*sa|praṇā-
 maṃ grhīt'āsana upaviśya*) kim ājñāpayato bhavantau?

2.100 RṢI: vidito bhavān āśrama|vāsinām iha|sthaḥ. tena bhavan-
 tam abhyārthayante.

RĀJĀ: kim ājñāpayanti?

UBHAU: tatra|bhavataḥ Kāśyapa|muner asāṃnidhyād ra-
 kṣāṃsi parāpatiṣyanti. tat katipaya|rātraṃ sārathi|dvitī-
 yena bhavatā sanāthīkriyatām āśrama iti.

RĀJĀ: anugr̥hīto 'smi.

VIDŪŠAKAḤ: (*apavārya*)[†] aam dāṇiṃ aṇuūla|gala|hattho.

2.105 RĀJĀ: Revaka! mad|vacanād ucyatām sārathiḥ: «sa|bāṇa|kār-
 mukaṃ ratham upanay' êti.»

DAUVĀRIKAḤ: [†] jaṃ bhaṭṭā āṇavedi. (*iti niṣkrāntaḥ.*)

ACT TWO: THE SECRET

It is no wonder that he alone,
whose arm is as long as the bar of a city gate,
enjoys the whole earth bounded
by the dark ocean.

For the Gods' wars, vehement in their hostility,
fought with the demons, depend for victory
on his strung bow and
on the thunderbolt of Indra.

BOTH: (*approaching*) Hail to His Majesty! (*They offer fruit.*)

KING: (*stands up respectfully*) I salute you both. (*accepts a seat with a bow and sits*) What do you command?

SEERS: It has become known to the hermitage inmates that 2.100
you are here. Therefore they beseech Your Majesty.

KING: What do they command?

BOTH: Because his reverence the sage Káshyapa is not present
we are pressed by demons. Therefore, accompanied by
your charioteer, deign to ensure the protection of the
hermitage for a few nights.

KING: I am honored.

BUFFOON: (*aside*) Now, this is a welcome hand throttling
your throat.

KING: Révaka! Command the charioteer in my name: "Bring 2.105
the chariot with bow and arrows!"

DOOR-KEEPER: As the lord commands. (*Exit.*)

ṚṢĪ: (*sa/harṣam*)

anukāriṇi pūrveṣāṃ yukta|rūpam idaṃ tvayi.
āpann'ābhaya|sattreṇa dīkṣitāḥ khalu Pauravāḥ.

RĀJĀ: gacchatāṃ puro bhavantau. aham apy anupadam āga-
ta eva.

2.110 ṚṢĪ: vijayasva! (*ity utthāya niṣkrāntau.*)

RĀJĀ: Mādhavya! apy asti Śakuntalā|darśana|kautukam?

VIDŪṢAKAḤ: 「pradhamaṃ aparibādham āsi.」 (*sa/bhayam.*)
「rakkhasa|vutt'ānteṇa uṇa saṃpadaṃ visāda|daṃsiṇā
visesidaṃ.」

RĀJĀ: mā bhaiṣiḥ! nanu mat|samīpe bhaviṣyasi.

VIDŪṢAKAḤ: 「eso *cakkāki* bhūdo 'mhi!」

2.115 (*praviśya*) DAUVĀRIKAḤ: 「bhaṭṭā! sajjo radho bhaṭṭiṇo vijaa|
patthāṇaṃ udikkhadi. eso uṇa ṇaarādo devīṇaṃ saāsādo
Karabhao uvatthido.」

RĀJĀ: (*s'ādaram*) kim ajjūbhif preṣitaḥ.

DAUVĀRIKAḤ: 「adha|iṃ?」

RĀJĀ: praveśyatām.

ACT TWO: THE SECRET

SEERS: (*joyfully*)

This befits you, who follows the path
of your predecessors;
the descendents of Puru
are indeed consecrated
for the sacrifice of allaying the fear
of the oppressed.

KING: Go ahead, sirs! I too will follow shortly.

SEERS: Be victorious! (*With this they arise and exit.*)

2.110

KING: Madhávya! Are you curious to see Shakúntala?

BUFFOON: At first my curiosity knew no bounds. (*fearfully*)
But now it has been put in perspective by this news of
demons, making it dubious.

KING: Fear not! Surely you will stand by my side.

BUFFOON: I'd be *your wheel-guard: a sitting duck!**

(*entering*) DOOR-KEEPER: Lord! The readied chariot awaits 2.115
the lord's victorious advance. But Kárabhaka here has
arrived from the city and the entourage of the Queen
Mother.

KING: (*respectfully*) What? despatched by Mama?*

DOOR-KEEPER: What now?

KING: Show him in!

DAUVĀRIKAḤ: ॠjaṃ bhaṭṭhā āṇavedi, (iti niṣkrāntaḥ.)

2.120 *tataf praviṣati* DAUVĀRIKEṆA *saha* KARABHAKAḤ.

KARABHAKAḤ: (*upasṛtya*) ॠjaadu jaadu bhaṭṭā! devīo āṇaventi
jadhā āgamiṇi caūtthe diase «putta|piṇḍao dāṇao» ṇāma
uvavāso bhavissadi tattha dihāūṇā avassaṃ saṇṇihideṇa
hodavvaṃ,

RĀJĀ: (*saṅkulam*) Mādhavya! itas tapasvi|kāryam, ito guru|
jan'ājñā, ubhayam apy anullaṅghanīyaṃ mayā. katham
atra pratividheyam.

VIDŪŚAKAḤ: ॠTisaṅkū via antare ciṭṭha!

RĀJĀ: satyam ākulo 'smi.

2.125 kṛtyayor bhinna|deśatvād
dvaidhībhavati me manaḥ.
puraḥ pratihataṃ śaile
srotaḥ sroto|vaho yathā.

(*sa/khedaṃ cintayitvā.*) sakhe Mādhavya! tvam ajjūbhif pu-
tra iti pratigrhītaḥ. tad bhavān itaḥ pratinivṛtya tatra|bha-
vatīnāṃ putra|kāryam anuṣṭhātum arhati. «tapasvi|kā-
rya|vyagritāḥ smaḥ» ity āvedaya.

VIDŪŚAKAḤ: (*sa/garvam.*) ॠsādhu! rakkhasa|bhīruaṃ maṃ
gaṇaīssadi!

DOOR-KEEPER: As His Majesty commands. (*Exit.*)

Enter KÁRABHAKA with the DOOR-KEEPER.

2.120

KÁRABHAKA: (*approaching*) Victory! Victory, Your Majesty! The Queen lets it be known that: “On the coming fourth lunar day* there will take place the ceremony known as the ‘offering ensuring the birth of a son.’ On this occasion Your Majesty must be present.”

KING: (*perturbed*) Madhávya! On the one hand, there is my obligation to the ascetics, on the other hand, there is the command of my venerable parent. Neither may I transgress. What should I do in this case?

BUFFOON: Stay in the middle like Tri-shanku.*

KING: Truly I am confounded.

My mind is divided

2.125

because the two duties must be carried out
in different places;

just like the stream of a river

branching because of a rock in its path.

(*reflecting, troubled*) My friend Madhávya! You have been welcomed by Mama like a son. Therefore you must please return from here and stand in for the duty of a son. Tell her that I have been detained by obligations to ascetics.

BUFFOON: (*haughtily*) Oh, I get it! You think I am afraid of these demons.

RĀJĀ: (*sa/smitam*) mahā|brāhmaṇa! katham etad bhavati
sambhāvyate.

VIDŪṢAKAḤ: 「teṇa hi jadhā *rā'āṇurāeṇa* gantavvaṃ, tadhā
gamissaṃ.」

2.130 RĀJĀ: nanu tapo|van'ôparodhā|pariharaṇīya iti sarvān ānu-
yātrikān tvay" āiva saha prasthāpayāmi.

VIDŪṢAKAḤ: (*sa/garvam.*) 「teṇa hi jua|rāā khu amhi saṃvu-
tto.」

RĀJĀ: (*sva/gatam*) capalo 'yaṃ baṭuḥ. kadā cid asmat|prār-
thanām antaḥ|purebhyaḥ kathayet. bhavatu. evaṃ tāvad
vakṣye. . . (*prakāśaṃ, vidūṣakaṃ haste grhītva*) vayasya!
ṛṣi|gauravād āśramaṃ gacchāmi. na khalu satyam eva
tāpasa|kanyakāyāṃ mam' ābhilāṣaḥ. paśya

kva vyaṃ kva parokṣa|manmatho
mṛga|śāvaiḥ samam edhito janaḥ.
parihāsa|vikalpitaṃ sakhe
param'ārthena na grhyate vacaḥ!

VIDŪṢAKAḤ: 「evaṃ n' êdaṃ!」

2.135 *iti niṣkrāntāḥ sarve.*

iti mahā|kavi|Kālidāsa|viracite
Śakuntalā|nāmani nāṭake
dvitīyo 'nkaḥ.

ACT TWO: THE SECRET

KING: (*smiling*) Great brahmin! In your case that is inconceivable.

BUFFOON: Since, then, I must go *because of love of the king*, I shall do so.

KING: Surely, to prevent disturbance to the penance grove 2.130
I will dispatch the entire train with you.

BUFFOON: (*puffed up*) Now I have become a crown prince.

KING: (*to himself*) This fellow is a chatterbox. He might reveal my dalliance to the ladies in the inner apartments of the palace. Well, then, I will tell him this. . . (*aloud, taking the buffoon by the hand*) My friend! I go to the hermitage out of respect for the seers. There is nothing to that affection of mine for the ascetic's daughter. Look,

Where, on the one hand, stand we,
and where that person raised with fawns,
unacquainted with love.

Friend, do not take as a declaration of truth
what was made up as a jest!

BUFFOON: Why, of course!

All withdraw.

2.135

The end of the second act
in the play called "Shakúntala,"
composed by the great poet Kali-dasa.

ACT THREE:
THE PASSION

tataf praviṣati yajamāna|śiṣyaḥ.

ŚIṢYAḤ: (*kuśān ādāya*) aho mahā|prabhāvo Duṣyantaḥ! pra-
viṣṭa|mātra eva sārathi|dvitīye tatra|bhavat' îdam āśrama|
padaṃ nirvṛtta|rakṣo|vighnaṃ saṃvṛttaṃ nirupaplavāṇi
ca naḥ karmāṇi siddhāni.

kā kathā bāṇa|saṃdhāne?
jyā|śabden' âiva dūrataḥ
huṃ|kāreṇ' êva dhanuṣaḥ
sa hi vighnān apohati.

yāvad imān vedi|saṃstaraṇ'|ârthaṃ darbhān ṛtvigbhya upa-
harāmi. (*parikramy' ākāśe*) Priyaṃvade! kasy' êdam uśi-
r'|ânulepanaṃ mṛṇāla|valayavanti ca kamalinī|patrāṇi
nīyante? (*śrutim abhinīya*) kiṃ bravīṣi? «âtapa|laṅgha-
nād balavad asvathā Śakuntalā. tasyā dāhe nirvāpaṇāy'
êti.» aho yatnād upakramyatām sakhī. yatas tatra|bha-
vataḥ kula|pater ucchvasitam. aham api tāvad vaitāni-
ka|śānty|udakam asyai Gautamī|haste praheṣyāmi. (*iti
niṣkrāntaḥ.*)

3.5

praveśakaḥ.

tataf praviṣati kāmāyān'âvastho rājā.*

RĀJĀ: (*sa|vitarkam*)

jāne tapaso vīryaṃ
sā bālā paravat" îti me viditam
alam asmi tato hṛdayaṃ
tath" âpi n' êdaṃ nivartayitum.

Enter the disciple of the sacrificial priest.

DISCIPLE: (*bearing kusha grass*) Lo! How mighty is Dushyánta! No sooner had His Majesty entered the hermitage grounds with his charioteer than we were rid of the demon menace, and our rites succeed without distractions.

What need of fitting an arrow?
For he drives out troublemakers
 simply with the twang
 of his bowstring from afar,
 as if it were by the threatening growl of his bow.

I must bring this *darbha* grass to the priests so they can strew the altar. (*proceeds, offstage*) Priyam-vada! For whom are you fetching *ushíra* salve and lotus leaves wrapped in filaments? (*Mimes listening.*) What do you say? “Shakúntala is gravely ill with a heatstroke; to quench her fever.” Ah! Nurse your friend with care, for she is the life-breath of our patriarch. I, too, will at once send soothing, consecrated water to her by the hand of Gáutami. (*Exit.*)

End of the prelude.

3.5

Enter the infatuated king.

KING: (*pensively*)

I know the potency of penance,
 and realize the girl is a dependent,
despite this I am not able to turn my heart
 away from her.

(*sa/dainyam*) bhagavan Kāma! evam apy upapadyate na te
mayy anukrośaḥ. kutaś ca te kusum'āyudhasya satas tī-
kṣṇatvam? (*vicintya*) āṃ jñātam,

3.10 ady' āpi nūnaṃ Hara|kopa|vahnis
tvayi jvalaty aurva iv' āmbu|rāśau;
tvam anyathā, Manmatha! mad|vidhānāṃ
bhasm'āvaśeṣaḥ katham evam uṣṇaḥ?

(*s'/āsūyam*) Kusum'āyudha! tvayā candramasā ca viśvasa-
nīyābhyāṃ abhisamdhīyate kāmī|jana|sārthaḥ katham
iti?

tava kusuma|śaratvaṃ śīta|raśmitvam indoh
dvayam idam a|yath"ā|rthaṃ dṛśyate mad|vidheṣu
viśṛjati hima|garbhair agnim indur mayūkhais
tvam api kusuma|bāṇān vajra|sārīkaroṣi!

(*sa/khedam*) kva nu khalu samsthite karmaṇi sadasyair anu-
jñāta|viśrāntiḥ klāntam ātmānaṃ vinodayāmi? (*niḥśva-*
sya) kiṃ nu khalu me priyā|darśanād ṛte śaraṇam anyat?
yāvad enām anviṣye. (*sūryam avalokya*) imām ugr'āta-
pāṃ velāṃ prāyeṇa latā|valayavatsu Mālinī|tīreṣu tatra|
bhavatī sa|sakhī|janā gamayati. tatr' āiva tāvad gami-
ṣyāmi. (*parikramya s'/āhlādaṃ vāyu/sparśaṃ nirūpayan.*)
aho pravāta|subhago 'yam uddeśaḥ.

(dejected) Lord Cupid! Despite this you show me no pity.
And how can you, bearing flowers as weapons, be so
fierce? *(reflects)* Yes, I understand,

Even now, surely, the flame of Shiva's wrath 3.10
still smolders within you,
like the submarine fire in the ocean;
How else, O Shaker, could you,
reduced to ashes, be so ferocious
to those like me?

(with malice) God of the flower bow! Why do you and the
moon, who ought to be trustworthy, assail the caravan-
train of lovers?

That your arrows should be flowers
and that the moon's rays should be cool
—both of these are evidently false
for those like me:
the moon spews fire with his icy rays,
and you make your flower-arrows adamantinel

(dejected) Now that the priests have concluded their rites,
where may I, granted some respite, rest my weary soul?
(sighing) What other refuge is there for me but the sight
of my beloved? I must seek her. *(observes the sun)* She is
wont to pass this period of severe heat with her friends on
the Málini's banks, which are wreathed in vine bowers.
That is where I will go. *(advances, acting the delightful
touch of the wind)* Ah! This spot is pleasant with a fresh
breeze.

śakyo 'ravinda|surabhiḥ
kaṇa|vāhī Mālinī|taraṅgāṇam
madana|glānair aṅgaiḥ
pīḍitam āliṅgitum pavanaḥ.

3.15 (*parikramy' āvalokya ca*) asmin vetasa|parikṣipte latā|maṇḍa-
pe Śakuntalayā bhavitavyam. tathā hi (*adho 'valokya*)
alpa|nihilā purastād avagādhā jaghana|gauravāt paścāt
dvāre 'sya pāṇḍu|sikate pada|paṅktir dr̥śyate 'bhinavā.

yāvad viṭap'|āntaren' āvalokayāmi. (*tathā kṛtvā, sa|harṣam*)
aye! labdham khalu netra|nirvāpaṇam. eṣā mano|ratha|
bhūmif priyatamā me sa|kusum'|āstaraṇam śilā|paṭṭam
adhiśayānā sakhībhyām anvāsyate. bhavatu. latā|vyava-
hitaḥ śroṣyāmi tāvad āsām viśrambha|kathitāni. (*avaloka-
kayan sthitaḥ.*)

tataf praviśati yathā|nirdiṣṭā Śakuntalā sakhyau ca.

SAKHYAU: (*upavījya*) 'sahi Saüntale! avi suhāadi de ṇaliṇī|
vatta|vādo?

3.20 ŚAKUNTALĀ: (*vedanam nāṭayitvā*) 'kim vā vījaanti maṃ sa-
hīo?

ubhe sa|viśādam mukham anyonyam paśyataḥ.

ŚAKUNTALĀ: (*sa|kheadam niḥśvasati.*)

RĀJĀ: balavad asvasthā khalv atra|bhavatī. (*sa|vitarkam*) kim
atr' āyam ātapa|doṣaḥ syād, uta yathā me manasi vartate?
(*s'ābhilāṣam nirvarṇya*) athavā kṛtam saṃdehena!

I am able to embrace closely
the lotus-fragranced wind, bearing the spray
of the Málini's ripples, with my limbs
languid with passion.

(wanders around and observes) Shakúntala must be in this 3.15
bower of shrubs surrounded by reeds. For, *(looking down)*

At its entrance, in the pale sand is seen
a line of fresh footprints,
shallow at the front,
depressed at the back with the weight of her
hips.

I will peer through the branches. *(does so, joyfully)* Ah! My
eyes have received their alms. My darling, the ground of
my love, lies upon a flower-strewn stone slab, together
with her two friends. Good. Concealed by vines, I will
eavesdrop on their private conversation. *(Watches.)*

Then enters Shakúntala and her two friends as described.

FRIENDS: *(fanning, affectionately)* Dear Shakúntala! Does
the breeze of the lotus leaves relieve you?

SHAKÚNTALA: *(acts anguish)* Oh? Are my friends fanning 3.20
me?

Both look sorrowfully at each other's face.

SHAKÚNTALA: *(sighs dejectedly.)*

KING: Her ladyship is gravely indisposed. *(pondering)* Might
this be a symptom of the heat, or is it as I suspect?
(longingly) Enough of this doubt!

stana|nyast'ôśīraṃ praśīthila|mṛṇāl'âika|valayam
 priyāyāḥ s'ābādham tad api kamanīyaṃ vapur idam
 samas tāpaḥ kāmaṃ manasi|ja|nidāgha|prasarayoh
 na tu grīṣmasy' âivaṃ subhagam aparādham yuvatiṣu.

3.25 ANASŪYĀ: 𑖦halā Saūntale! aṇantara|ṇṇā amhe maṇṇa|gadassa
 vuttantassa. tadhā vi jādīsī idihāsa|gadesu maṇṇa|vuttan-
 tesu kāmaamāṇassa avatthā suṇīadi tādisaṃ ca lakkha-
 mha. tā kadhehi kiṇ|ṇimittaṃ de aaṃ āāso. viāraṃ khu
 param'atthado aāṇia aṇārambho paḍīārassa.

RĀJĀ: Anasūyay" âpy anugato madīyas tarkaḥ!

ŚAKUNTALĀ: (*ātma/gatam*) 𑖦balavaṃ ca me ahiṇiveso. na a
 sakkaṇomi sahasā ṇivvaridum.

PRIYAṂVADĀ: 𑖦sahi! suṭṭhu esā bhaṇādi. kiṃ ṇ' êdam attaṇo
 uvaddavaṃ nigūhasi? aṇudiasaṃ ca parihāsi aṇgehim.
 kevalaṃ lāvaṇṇamaī chāā tumaṃ ṇa muṇcadi.

ACT THREE: THE PASSION

This figure of my beloved,
her breasts anointed with *ushíra* salve,
her only bracelet of lotus filaments hanging loose,
 though pained, is still desirable.
Admittedly, the inflammation
 arising from love
 and the heat appears the same,
 yet the injury wrought by summer
 upon young women
 is not as lovely as this.

ANASÚYA: Dear Shakúntala! We may not be familiar with 3.25
 affairs of love. Even so, we can see that your state is like
 that of a lover described in historical romances. Please do
 tell what is the cause of your malady. Without knowing
 for sure what is the source of a disease, no remedy can
 be found.

KING: Anasúya, too, shares my suspicion!

SHAKÚNTALA: (*to herself*) My yearning is intense, and I am
 not able to ward it off just like that.

PRIYAM-VADA: Dear Shakúntala! What she says is right. Why
 should you conceal your sorrow? Day by day your limbs
 waste away, all that remains is your lovely aura.

RĀJĀ: avitatham āha Priyamvadā. tathā hy asyāḥ

3.30 kṣāma|kṣāma|kapolam ānanam, uraḥ
 kāṭhinya|mukta|stanam,
 madhyam klāntataram, prakāma|vinatāv
 aṃsau, chaviḥ pāṇḍurā
 śocyā ca priya|darśanā ca madana|
 kliṣṭ" ēyam ālakṣyate
 pattrāṇām iva śoṣaṇena marutā
 sprṣṭā latā mādhavī.

ŚAKUNTALĀ: "kassa vā aṇṇassa idaṃ kadhaïdavvaṃ? āsāittīā
 dāṇiṃ vo bhavissaṃ."

UBHE: "ado yyeva ño ñibbandho. saṃvibhaṭṭaṃ khu duḥ-
 khaṃ sajjha|veaṇaṃ bhodi."

RĀJĀ:

prṣṭā janena sama|duḥkha|sukhena bālā
 n' ēyaṃ na vakṣyati mano|gatam ādhi|hetum.
 drṣṭo vivṛtya bahuśo 'py anayā sa|hāvam
 atr' āntaram śravaṇa|kātaratāṃ gato 'smi.

3.35 ŚAKUNTALĀ: (*sa/lajjam*) "jado pahudi so tavo|vaṇa|rakkhidā
 rā'ēśī me daṃsaṇa|padhaṃ gado, tado ārabhia uggadeṇa
 ahilāseṇa edavatthā mhi saṃvuttā."

ACT THREE: THE PASSION

KING: Priyam·vada speaks the truth. For her

Face has deeply sunken cheeks, 3.30
her bosom has lost the firmness of her breasts,
her waist has grown thin,
her shoulders droop limp, her skin is pale;
tormented by love,
she appears both pitiful and lovely to behold,
just like a *mádhavi* vine,
touched by a wind that withers its leaves.

SHAKÚNTALA: Whom else could I confide this to? But now
I will bring you sorrow.

BOTH: That is why we are so insistent, for grief, shared,
becomes sorrow that can be borne.

KING:

The girl, questioned by someone
who shares her joy and grief,
cannot fail to divulge the cause
of her secret sorrow.
Though she looked at me, turning back repeatedly,
suggestively,* I have, by now,
become fainthearted
to hear her answer.

SHAKÚNTALA: (*coyly*) Since that royal sage, the protector of 3.35
the penance grove, strayed into the path of my sight,
from that moment onward, in love with him, I have
been reduced to this plight.

RĀJĀ: (*sa/harṣam*) śrutam śrotavyam!

Smara eva tāpa|hetur
nirvāpayitā sa eva me jātaḥ;
divasa iv' ābhra|śyāmas
tap'|ātyaye jīva|lokasya.

ŚAKUNTALĀ: 'evam jaī vo aṇumadam tam tadhā mantadham
mam jadhā tassa rā'ēsiṇo aṇukampaṇīā homi. aṇṇadhā
mām siṇcadha dāṇim sānt'udaena.

RĀJĀ: vimarśa|chedi vacanam etāvat kāma|phalam, yatna|
phalam anyat.

3.40 PRIYAMVADĀ: (*apavārya*) 'Aṇasūe! dūre|gada|mammadhā
iam akkhamā kāla|haraṇassa. jassim baddha|bhāvā esā,
so vi lālāma|bhūdo Poravāṇam. tā turaīdam yyeva se
ahilāsam aṇuvattidum.

ANASŪYA: (*apavārya*) 'jadhā bhaṇāsi! (*prakāśam*) sahi! diṭ-
ṭhiā aṇurūvo se ahilāso. sāaram vajjia kahim vā mahā|ṇaie
gantavvam?

PRIYAMVADĀ: 'ko dāṇim saha|āram adimutta|ladāe pallavi-
dum ṇa icchadi?

RĀJĀ: kim atra citram, yadi citra|viśākhe śaś'|āṇka|lekhām
anuvartete? ayam atra|bhavatībhyām krīto janaḥ.

ANASŪYA: 'ko uṇa uvāo bhava jeṇa sahīe avilambidam ṇi-
gūḍham maṇo|radham sampādemha?

3.45 PRIYAMVADĀ: '«ṇiṇam paadidavvam ti» cintaṇām bhava.
«siggham ti» ṇa dukkaram.

ACT THREE: THE PASSION

KING: (*joyfully*) I have heard what I needed to hear!

Love alone is the source of the fever,
Love alone has come to quench it for me;
just as at the end of the hot season, a day,
dark with clouds, does for the world.

SHAKÚNTALA: Now if you approve, then tell me what I must do to make the royal sage take pity on me. Otherwise, sprinkle me now with funerary libations.

KING: These words, cutting through my doubts, are the fruit of love; the fruit of effort is another matter.

PRIYAM-VADA: (*aside*) Anasúya! Her lovesickness is far ad- 3.40
vanced and will not brook any delay! He upon whom
she has fixed her heart is no less than the scion of the
Páuravas. We must hurry to court his affection.

ANASÚYA: (*aside*) As you say! (*aloud*) My friend! Happily,
her desire is worthy. If not to the sea, where else should
a great river flow?

PRIYAM-VADA: Who, now, would not wish the mango tree
to bloom with the *atimúkta* vine?

KING: Is it surprising that the two bright stars of the constellation Vishákha should follow the lunar crescent? I am beholden to you.

ANASÚYA: Now, with what stratagem can we secretly fulfill our friend's desire without delay?

PRIYAM-VADA: "To get it done secretly" requires some effort; 3.45
"quickly" is no problem.

ANASŪYA: 𑀓kadhaṃ via?

PRIYAMVADĀ: 𑀓so rā'êsi imāe siṇiddha|diṭṭhi|sūid' |âhilāso
imāiṃ divasāiṃ paāra|kiso via lakkhīadi,

RĀJĀ: satyam itthaṃ|bhūto 'smi. tathā hi

idam aśiśirair antas|tāpāir vivarṇa|maṇīkṛtam
niśi niśi bhuja|nyast' |âpāṅga|prasāribhir aśrubhiḥ
anabhilulita|jyā|ghāt' |âṅkān muhur maṇi|bandhanāt
kanaka|valayaṃ srastaṃ srastaṃ mayā pratisāryate.

3.50 PRIYAMVADĀ: (*vicintya*) 𑀓Aṇasūe! maṇa|leho dāṇiṃ karīa-
du. taṃ sumaṇo|govidaṃ kadua deva|ses' |âpadesena tassa
raṇṇo hatthe pāḍaissaṃ,

ANASŪYA: 𑀓roadi me sukumāro pao vi. kiṃ vā Saūntalā
bhaṇādi?

ŚAKUNTALĀ: (*sa/lajjam*) 𑀓nioo vi vikappīadi,

PRIYAMVADĀ: (*Śakuntalāṃ prati*) 𑀓teṇa hi uvaṇṇāsa|puravaṃ
attaṇo cintehi kiṃ pi sulalidaṃ pada|bandhaṃ,

ŚAKUNTALĀ: 𑀓cintaissaṃ. avadhīraṇā|bhīruaṃ puṇo vevadi
me hiaaṃ,

ACT THREE: THE PASSION

ANASÚYA: How so?

PRIYAM·VADA: That royal sage, betraying his desire for her
by his tender glances, seems to be wasting away these
days through sleeplessness.

KING: It is true, so I am. For,

I repeatedly have to pull back
this golden bracelet,
its gems discolored by tears
warmed by my inner fever,
flowing night after night
from the corners of my eyes
resting on my arm,
as it slips again and again from my wrist
without even brushing against the scars
inflicted by the striking of the bowstring.

PRIYAM·VADA: (*thinking*) Anasúya! A love letter is now called 3.50
for. I will deliver it into the king's hand, concealed among
flowers, by pretending that they are the ritual leftovers.

ANASÚYA: I like this subtle plan. What does Shakúntala say?

SHAKÚNTALA: (*coily*) Is a command to be questioned?

PRIYAM·VADA: (*to Shakúntala*) Well, then, just make up
some pretty verse beginning with an allusion to yourself.

SHAKÚNTALA: I am thinking, but my heart trembles, fearing
rejection.

3.55 RĀJĀ: (*sa/harṣam*)

ayaṃ sa te tiṣṭhati saṃgam'ôtsuko
viśaṅkase bhīru yato 'vadhīraṇām
labheta vā prārthayitā na vā śriyam,
śriyo durāpaḥ katham īpsito bhavet?

SAKHYAU: 'atta|guṇ'|āvamāṇini! ko dāṇiṃ sārādīyaṃ joṇhaṃ
ādapa|ttena vāraissadi?

ŚAKUNTALĀ: (*sa/smitam*) 'nioida mhi! (*upaviṣṭā cintayati.*)

RĀJĀ: sthāne khalu vismṛta|nimeṣeṇa cakṣuṣā priyāṃ avalo-
kayāmi, yataḥ

3.60 unnamit'|āika|bhrū|latam
ānanam asyāf padāni racayantyāḥ
kaṇṭakitena prathayati
mayy anurāgaṃ kapolena.

ŚAKUNTALĀ: 'halā! cintidā mae gīdiā. asaṇṇihidāiṃ uṇa le-
ha|sāhaṇāiṃ.

PRIYAMVADĀ: 'ṇaṃ imassim suk'|ôdara|suumāre ṇaliṇī|vatte
patta|cheda|bhattīe ṇahehiṃ ṇikkhitta|vaṇṇaṃ karehi?
tado suṇamha se akkharāṇi.

ŚAKUNTALĀ: (*tathā kṛtvā*) 'suṇadha dāva ṇaṃ saṅgad'|atthā
ṇa va tti.

UBHE: 'avahida 'mha!

KING: (*joyfully*)

3.55

He from whom you, timid girl,
fear rejection stands here
 pining to make love with you!
The seeker may or may not find fortune.
But how could fortune find it difficult
 to attain what it wants?

FRIENDS: O belittler of your own virtues! Who would ward
 off autumnal moonlight with a parasol?

SHAKÚNTALA: (*smiling*) I'll do as I'm told! (*Ponders, seated.*)

KING: Justly I gaze upon my beloved with an eye that has
 forgotten how to wink, since

Her countenance, one eyebrow raised, 3.60
 as she composes her poem,
 reveals her passion for me
 through her horripilating cheek.

SHAKÚNTALA: My dear! I have thought of a verse, but writing
 materials are not at hand.

PRIYAM-VADA: Can you not just incise the characters on this
 lily leaf, soft as a parrot's belly, with your fingernails?
 Then we will appraise your syllables.

SHAKÚNTALA: (*does so*) Listen, then, if it makes sense or not.

BOTH: We're ready.

3.65 ŚAKUNTALĀ: (*paṭhati*)

ṛtujjha ṇa āṇe hiaaṃ
mama uṇa kāmo divā a rattim ca
ṇikkiva tavei baliama
tuha hutta|maṇo|rahāi aṅgāim.

RĀJĀ: (*sa/harṣam upagamyā*)

tapati tanu|gātri Madanas
tvām aniśaṃ mām punar dahaty eva
glapayati yathā śas'|āṅkaṃ
na tathā hi kumudvatim divasaḥ.

SAKHYAU: (*vilokya sa/harṣam utthāya*) ṛsāgadaṃ jadhā|cintida|phalassa avalambinaṃ maṇo|radhassa. (*Śakuntalā abhyutthātum icchati.*)

3.70 ŚAKUNTALĀ: (*ātma/gataṃ sa/sādhvasaṃ ca*) ṛhīaa! tadhā uttammia dāṇim ṇa kiṃ ci paḍivajjasi. (*ity utthātum icchati.*)

RĀJĀ: alam āyāsena.

samspṛṣṭa|kusuma|śayanāny
āśu|vivaraṇita|mṛṇāla|valayāni
guru|saṃtāpāni na te
gātrāny upacāram arhanti.

ANASŪYA: ṛido silā|dal'|ekka|desaṃ aṇugeṇhadu vaasso.

RĀJĀ: (*upaviśya*) Priyaṃvade! kac cit sakhim vo n' ātibādgate śarīra|saṃtāpaḥ?

3.75 PRIYAMVADĀ: (*sakhyā sah' ōpaviṣṭā*) ṛladdh'|āusadho sampadam uvasamaṃ gamissadi kāleṇa.

SHAKÚNTALA: (*recites*)

3.65

Your heart I do not know,
cruel one,
but Love day and night painfully inflames
my limbs, which long for you.

KING: (*approaches joyfully*)

Love may inflame you incessantly,
slender girl, but me he consumes;
day does not wreak havoc on the night-lily pond
as much as it does on the moon.

FRIENDS: (*looking, stand up happily*) We bid welcome to this
wish that is granted without delay by merely thinking
of it. (*Shakúntala wants to get up.*)

SHAKÚNTALA: (*to herself, in turmoil*) My heart! Beating like 3.70
this you will not get anything done. (*Tries to stand up.*)

KING: Do not exhaust yourself!

Your limbs, cleaving to the bed of flowers,
garlanded with quickly faded lotus fibers,
acutely inflamed,
need not observe decorum.

ANASÚYA: May our friend grace this part of the stone slab.

KING: (*sits down*) Priyam-vada! I hope your friend is not
too badly afflicted by this inflammation of her body.

PRIYAM-VADA: (*sits down with her friend*) Now that the cure 3.75
is found, it will die down in due course.

ANASŪYĀ: (*jan'/'ântikam*) 「Priyamvade! «kāleṇa» tti kim?
pekkha, meha|ṇād'|āhadam via maūriṃ ṇimes'|antareṇa
paccāgadam pia|sahim.」

ŚAKUNTALĀ: (*sa/lajjā tiṣṭhati.*)

PRIYAMVADĀ: 「mahā|bhāa! doṇham pi vo aṇṇoṇṇ'|āṇurāo
paccakkho, sahī|siṇeho uṇa maṃ puṇar|utta|vādiṇiṃ
karedi.」

RĀJĀ: ucyatām. vivakṣitam hy anuktaṃ anutāpaṃ janayati.

3.80 PRIYAMVADĀ: 「teṇa hi suṇādu mahā|rāo.」

RĀJĀ: avahito 'smi.

PRIYAMVADĀ: 「iaṃ ṇo sahī tumam yeva uddisia bhaavadā
Maṇeṇa imaṃ īdisaṃ avatth"|"antaram ṇīdā. tā arahasi
abbhuvattī se jīvidaṃ avalambidum.」

RĀJĀ: anugṛhīto 'smi.

ŚAKUNTALĀ: (*sa/smitam*) 「halā! alaṃ vo ante|ura|vihāra|pa-
yyussueṇa rā'|ēsiṇā uvaruddheṇa!」

3.85 RĀJĀ: sundari!

ACT THREE: THE PASSION

ANASÚYA: (*in private*) Priyam·vada! What do you mean “in due course”? Look! Our dear friend is staring like a peahen revived in a flash by the rumbling sound of clouds.

SHAKÚNTALA: (*Remains bashful.*)

PRIYAM·VADA: Favored lord! Your mutual love is obvious, but affection for my friend makes me want to state the obvious.

KING: Speak up. Not saying what is on your mind leads to regret.

PRIYAM·VADA: Then may the great king lend me an ear. 3.80

KING: I am attentive.

PRIYAM·VADA: This friend of ours has been reduced to this state by the God of love because of you. Therefore you must be so kind as to save her life.

KING: I would be honored.

SHAKÚNTALA: (*smiling*) My friend! Stop making trouble for the royal sage who is restless to enjoy himself in his zenana.

KING: Fair one! 3.85

idam ananya|parāyaṇam anyathā
 hṛdaya|saṁnihite hṛdayaṁ mama
 yadi samarthayase madir”|ēkṣaṇe
 madana|bāṇa|hato ’pi hataf punaḥ.

ANASŪYA: ʽvaassa! bahu|vallabhā rāṇo suṇīanti. jadhā ṇo
 sahī bandhu|aṇe asoṇṭā bhodi tadhā ṇivvāhehi,

RĀJĀ: bhadre!

parigraha|bahutve ’pi
 dve pratiṣṭhe kulasya me
 dharmen’ ōllekhita Lakṣmīḥ
 sakhī ca yuvayor iyam.

3.90 UBHE: ʽaṇuggahida mha,

ŚAKUNTALĀ: ʽhalā! marisāvedha loa|vālaṁ jaṁ kiṁ ca amhe-
 hiṁ uvaār’|ādikkameṇa vīsambha|palāviṇiḥiṁ bhaṇi-
 daṁ,

SAKHYAU: ʽjeṇa taṁ mantidaṁ so marisāvedu. aṇṇassa ja-
 ṇassa ko accao? paroakkhaṁ ko vā kiṁ ṇa mantedi?

RĀJĀ: (*sa/smitam*)

aparādhāṁ imaṁ tataḥ sahiṣye
 eyadi rambh’|ōru tav’ āṅga|recit’|ārdhe
 kusum’|āstarāṇe klam’|āpahaṁ me
 sujanatvād anumanyase ’vakāśam.

ACT THREE: THE PASSION

You whose eyes intoxicate like wine,
you who are sheltered within my heart,
if you should believe this heart of mine
 which is intent on no other to be otherwise,
then, already wounded by Love's arrow,
 I am wounded again.

ANASÚYA: My friend! We hear that kings have many consorts. Conduct yourself so that our friend is not to be pitied by her kinsfolk.

KING: Fair one!

Though I may take many wives,
two will support my lineage,
 the Goddess of fortune made manifest
 by righteousness,
 and this friend of yours.

BOTH: We are obliged.

3.90

SHAKÚNTALA: Friends! You must plead for the world-protector's pardon, for the things we said, when, overstepping the bounds of courtesy, we chattered in private.

FRIENDS: Only a person with whom one converses can pardon. Who else can be offended? Who might not be saying who knows what behind your back?

KING: (*smiling*)

I can tolerate this transgression, provided,
O smooth-thighed girl, you make some space
 for me,
as a friend, on this flower bed half vacated
by your limbs.*

3.95 PRIYAMVADĀ: 'ettieṇa uṇa de tuṭṭhī bhave?

ŚAKUNTALĀ: (*sa/roṣam iva*) 'virama dullalide! edāvatthāe vi
me kīlasi,

ANASŪYĀ: (*bahir vilokya*) 'Piaṃvade, esa mia|podao ido ta-
do diṇṇa|diṭṭhī ussuo ṇūṇaṃ māḍaram paribbhaṭṭhaṃ
aṇṇesadi. tā saṃjojaissam dāva enaṃ, (*ity uttiṣṭhati.*)

PRIYAMVADĀ: 'ṇaṃ cavalaḥ kkhū eso! eāiṇī ṇiojedum ṇa
pāresi. tā ahaṃ pi de aṇuvaṭṭidum karaissam, (*ubhe pra-
sthite.*)

ŚAKUNTALĀ: 'halā! aṇṇadarā vo gacchadu! aṇṇadhā asaraṇa
mhi,

3.100 UBHE: (*sa/smitam*) 'jo puhavīe saraṇaṃ so tuha samīve, (*iti
niṣkrānte.*)

ŚAKUNTALĀ: 'kadhaṃ gadaṃ yeva?

RĀJĀ: alam āvegena. nanv ayam ārādhayitā janas tava sakhī
bhūmau vartate.

kiṃ śītalaiḥ klama|vinodibhir ārdra|vātān
sañcālayāmi nalinī|dala|tāla|vṛntaiḥ
aṅke nidhāya caraṇāv uta padma|tāmrau
saṃvāhayāmi karabh'|ōru yathā|sukhaṃ te?

ŚAKUNTALĀ: 'ṇa māṇaṇīe jaṇe attāṇaṃ avarādhaissam, (*a-
vasthā|sadṛśam utthāya prasthitā.*)

ACT THREE: THE PASSION

PRIYAM·VADA: But will that much be enough to satisfy you? 3.95

SHAKÚNTALA: (*as if angrily*) Stop it, you precocious girl! You poke fun at me even while I am in such a sorry state.

ANASÚYA: (*looking outside*) Priyam·vada! This anxious fawn is casting its eyes here and there. Surely he is looking for his lost mother. I will go and reunite him. (*With this she stands up.*)

PRIYAM·VADA: My, is he not frisky! You'll never catch him alone. I will assist you. (*Both set off.*)

SHAKÚNTALA: My friends! Only one of you must go! Otherwise I am helpless.

BOTH: (*smiling*) He who is the refuge of the world is with you. (*With this they exit.*) 3.100

SHAKÚNTALA: What, they have just gone?

KING: Do not be alarmed. Have not I, who try to win your favor, taken the place of your friends?

Shall I stir up moist breezes
with cool lily-petal fans,
removing your languor?
Or shall I, laying your feet, red as lotuses,
on my lap, rub them to relieve you,
O smooth-thighed girl?

SHAKÚNTALA: I will not let myself disrespect a person I ought to honor. (*Gets up in a manner befitting her condition and sets off.*)

3.105 RĀJĀ: (*avaṣṭabhya*) sundari! aparinirvāṇo 'yaṃ divasa, iyaṃ
ca te 'vasthā.

utsrjya kusuma|śayanam
kadalī|dala|kalpita|stan'|āvaraṇā
katham ātape gamiṣyasi
paripāṇḍura|pelavair aṅgaiḥ?

ŚAKUNTALĀ: 'sahī|metta|saraṇā kaṃ vā saraṇaïssam?

RĀJĀ: idānīm vṛḍḍito 'smi.

ŚAKUNTALĀ: 'ṇa kkhu ayya|uttam, devvam uvālahāmi!

3.110 RĀJĀ: kim anukūla|kāriṇa upālabhyate daivasya?

ŚAKUNTALĀ: 'kadhaṃ dāṇim ṇa uvālabhissam jaṃ attaṇo
aṇīsam para|guṇehiṃ maṃ ohāsedī?

RĀJĀ: (*sva|gatam*)

apy autsukye mahati na vara|
prārthanāsu pratāryāḥ
kāṅkṣantyo 'pi vyatikara|sukhaṃ
kātarāḥ sv'|āṅga|dāne
ābādhyanṭe na khalu Madane-
n' āpi labdh'|āspadatvād
ābādhante Manasi|jam api
kṣipta|kālāḥ kumāryaḥ.

ACT THREE: THE PASSION

KING: (*stopping her*) Fair one! The day is not yet ended, and 3.105
consider your condition.

How can you venture forth into the heat,
with your delicate limbs so pale,
forsaking your flower bed in this cloister,
shielding your breast with an armor of plantain
petals?

SHAKÚNTALA: My sole refuge is my friends. Whom can I
turn to for protection?

KING: Now I am shamed.

SHAKÚNTALA: I do not reproach the king,* but fate.

KING: Why should you reproach fate that so favors you? 3.110

SHAKÚNTALA: Why should I not reproach that which mocks
me, who is not mistress of herself, with the virtues of
another?

KING: (*to himself*)

Virgins, though they have a deep yearning,
frustrate the advances of their lovers;
though they crave the bliss of union,
they are fearful of yielding their bodies.

It is not so much that they are troubled by Love
once it has found a foothold, but that they,
wasting time, trouble Love.

Śakuntalā prasthit' āiva.

3.115 RĀJĀ: (*sva/gatam*) katham ātmanaf priyaṃ na kariṣye? (*ut-thāy' ôpasṛtya paṭ'ântād avalambate.*)

ŚAKUNTALĀ: 'Porava! muñca maṃ!

RĀJĀ: bhavati tadā muñcāmi.

ŚAKUNTALĀ: 'kadā?

RĀJĀ: yadā surata|jño bhaviṣyāmi.

3.120 ŚAKUNTALĀ: 'maan'|âvaṭṭhaḍḍho vi ṇa attaṇo kaṇṇaā|aṇo pahavadi. bhūyo vi dāva sahi|aṇaṃ aṇumāṇaīssam.

RĀJĀ: (*muhūrtam upaviśya*) tato mokṣyāmi.

ŚAKUNTALĀ: (*kṛtaka/kopā*) 'Porava, rakkha vinaam! ido tado isīo sañcaranti.

RĀJĀ: (*diśo 'valokya*) katham prakāśam asmi nirgataḥ? (*sa/sambhramam Śakuntalām muktvā tair eva padair niva-rtate.*)

ŚAKUNTALĀ: (*stokam upagamya s'/âṅga/bhaṅgam*) 'Porava! aṇicchā|pūrao vi daṃsaṇa|metta|suha|do ṇa te aam jaṇo visumaridavvo.

3.125 RĀJĀ: sundari,

ACT THREE: THE PASSION

Shakúntala is about to go.

KING: *(to himself)* Why should I not do what I wish? *(Arises, 3.115 approaches her and holds on to the hem of her garment.)*

SHAKÚNTALA: Páurava! Let me go!

KING: Lady, I will let you go.

SHAKÚNTALA: When?

KING: When I have made love to you.

SHAKÚNTALA: Even if overwhelmed by passion, a daughter 3.120
is not her own mistress. On top of that, I must ask my
friends' permission.

KING: *(sits for a moment)* Then I will let you go.

SHAKÚNTALA: *(feigning anger)* Páurava! Maintain decorum!
Seers pass by here.

KING: *(looking around)* What? I have come out into the
open? *(Startled, he lets go of Shakúntala and retraces his steps.)*

SHAKÚNTALA: *(approaching a little bit, with her body curved)*
Páurava! Though I do not fulfill your desire, giving you
only the pleasure of sight, you must not forget me.

KING: O beautiful one!

3.125

tvam̐ dūram api gacchantī
 hṛdayam̐ na jahāsi me;
 din'āvasāna|cchāy" ēva
 puro|mūlam̐ vanas|pateḥ.

ŚAKUNTALĀ: (*stokam̐ iva gatvā*) "haddhī na me caraṇā pu-
 ro|muhā pahavanti. imehiṃ ayya|uttassa kuravaehiṃ
 vavahidā pacchādo ladā|maṇḍavaassa pekkhissam̐ dāva
 se bhāv'ānubandham̐. (*tathā karoti.*)

RĀJĀ: priye! mām̐ evam̐ anurāg'āika|rasam̐ samutsrjya pra-
 sthit" āiv' āsi nirapekṣam̐ gantum̐.

anirday'ôpabhogyasya
 rūpasya mṛdunas tathā
 dāruṇam̐ khalu te cetaḥ
 śirīṣasy' ēva bandhanam̐?

3.130 ŚAKUNTALĀ: "imam̐ suṇia na me atthi vihavo gantum̐.

RĀJĀ: kim̐ ih' āham̐ samprati priyā|śūnye karomi? gami-
 syāmi. (*prasthito bhūmiṃ vilokya*) hanta! vyāhatam̐ me
 gamanam̐.

maṇi|bandha|vigalitam̐ idam̐
 saṅkrānt'ôśīra|parimalam̐ tasyāḥ
 hṛdayasya nigaḍam̐ iva me
 mṛṇāla|valayam̐ sthitam̐ purataḥ
 (*sa|bahu|mānam̐ ādatte.*)

ŚAKUNTALĀ: (*hastam̐ avalokya*) "ammo! dubbala|siḍḍhiladāe
 pabbhaṭṭham̐ pi edam̐ muṇāla|valaam̐ mae na viṇṇā-
 dam̐.

ACT THREE: THE PASSION

Even though you go far away
you do not leave my heart;
just as the shade of a tree, at the end of the day,
does not leave its eastern root.

SHAKÚNTALA: (*walking a short distance*) Alas! My feet have no power to carry me forward. Concealed from the noble lord by these *kúrabaka* shrubs I will see what becomes of his passion from behind the vine bower. (*Does so.*)

KING: My love! You have forsaken me, whose only pleasure is loving you, to depart indifferently.

The heart within your tender figure,
which may not be enjoyed ruthlessly,
can it be* as hard as the casing of a *shirísha* flower?

SHAKÚNTALA: Hearing this I have no power to leave. 3.130

KING: What use is this place, desolate without my beloved? I will leave. (*sets out, looks at the ground*) Alas! My departure is checked.

This is her bracelet of lotus fibers before me,
fallen from her wrist,
perfumed with *ushíra*,
as if it were a chain for my heart.
(*Picks it up reverentially.*)

SHAKÚNTALA: (*looking at her hand*) Oh no! I failed to note that my fiber bracelet has fallen off, loosened by my emaciation.

RĀJĀ: (*valay'ābharaṇam urasi vinyasya*) aho sukha|sparśaḥ!

3.135 anena līl"ābharaṇena te priye
vihāya kāntaṃ bhujam atra tiṣṭhatā
janaḥ samāśvāsita eṣa duḥkha|bhāg
acetanen' āpi satā na tu tvayā.

ŚAKUNTALĀ: 「ado avaraṃ asamattha mhi vilambidum. bho-
du, edeṇa yyeva vavadeseṇa se attāṇaṃ daṃsaissam,」
(*ity upagacchati.*)

RĀJĀ: (*dr̥ṣṭvā, sa|harṣam*) aye! jīvit'ēśvarī me prāptā. paride-
vit'ānantaraṃ prasāden' ōpakartavyo 'smi khalu daiva-
sya.

pipāsā|kṣāma|kaṇṭhena
yācitaṃ c' ālpa|yācinā
nava|megh'ōjjhitā c' āsya
dhārā nipatitā mukhe.

ŚAKUNTALĀ: (*rājñaf pramukhe sthitā*) 「aṅga! addha|padhe
sumaria edassa hattha|bbhaṃsiṇo muṇāla|valaassa kade
saṇṇiatta mhi. ācakkhidaṃ via me hiaeṇa tae gahidaṃ ti.
tā khiva idaṃ. mā muṇy|aṇe attāṇaṃ maṃ ca suaissasi,」

3.140 RĀJĀ: eken' ābhisandhinā pratyarpayeyam. n' ānyathā.

ŚAKUNTALĀ: 「keṇa?」

RĀJĀ: yad' īdam aham eva yathā|sthānaṃ niveśaye.

ŚAKUNTALĀ: (*sva|gatam*) 「kā gadī!」

ACT THREE: THE PASSION

KING: (*laying the bracelet on his chest*) Ah! How soothing its touch.

With this playful ornament, O my beloved, 3.135
which slipped from your adored arm
and remained here,
this wretched person has been comforted,
even thought it is inanimate
—though not by you.

SHAKÚNTALA: I am powerless to hold back any longer! Let me see. I will go to him under this very pretext. (*With this she approaches.*)

KING: (*noticing her, joyfully*) Ah! The mistress of my life returns. After my laments, fate has granted me a favor.

Begged by one who asks but rarely,
his throat parched, a downpour
discharged by new-formed clouds
gushed upon his face.

SHAKÚNTALA: (*facing the king*) Hurry! When I was halfway, I remembered that this fiber bracelet had fallen from my hand and I returned. It was as if my heart was telling me that you had taken it. Therefore give it back, so that you do not betray yourself and me to the hermits.

KING: I'll hand it over on one condition, not otherwise. 3.140

SHAKÚNTALA: What?

KING: That I alone may fasten it in its place.

SHAKÚNTALA: (*to herself*) How can I escape this!

RĀJĀ: imam śilā|paṭṭam eva saṃśrayāvah. (*ubhau parikramy'
ôpaviṣṭau.*)

3.145 RĀJĀ: (*Śakuntalā|hastam ādāya sva|gatam*)

Hara|kop' |âgni|dagdhasya
daiven' âmr̥ta|varṣiṇā
prarohaḥ sambhṛto bhūyaḥ
kiṃ svit Kāma|taror ayam?

ŚAKUNTALĀ: (*harṣa/romaṇcaṃ rūpayanti*) ८tuvaraadu ayya|
utto!

RĀJĀ: (*sva|gatam*) idānīm asmi viśvasto bhartur ābhāṣaṇena.
(*prakāśam*) sundari! n' âtiśliṣṭas sandhir asya mṛṇāla|va-
layasya. yadi te 'bhiprāya etad anyathā ghaṭayiṣyāmi.

ŚAKUNTALĀ: (*vihasya*) ८kāla|kkhevo kusalo. jaṃ te roadi,

3.150 RĀJĀ: (*sa|vyāja/vilambitam; avamucy' âvalambya ca*) sundari,
dr̥śyatām idam!

ayam hi te śyāma|latā|mano|haraṃ
viśeṣa|śobh' |ârtham iv' ôjjhit' |âmbaraḥ
mṛṇāla|rūpeṇa navo niśā|karaḥ
karaṃ samet' |ôbhaya|koṭir āśritaḥ.

ŚAKUNTALĀ: ८ṇa dāva ṇaṃ pekkhāmi, pavaṇa|kampiṇā kaṇ-
ṇ|uppala|reṇuṇā kalusīkadā me diṭṭhī,

ACT THREE: THE PASSION

KING: Let's go to this stone slab. (*They both walk and sit down.*)

KING: (*taking Shakúntala's hand, to himself*) 3.145

Might this be a sprout of the tree of love, burned
by the fire of Shiva's anger, revived again
by a chance rain of nectar?

SHAKÚNTALA: (*shows that her hair stands on end with delight*)
Be quick, my noble lord!

KING: (*to himself*) Now I am assured by this address used
for a husband. (*aloud*) Beautiful lady! The clasp of this
lotus-fiber bracelet is not very secure. If you wish, I will
fasten it differently.

SHAKÚNTALA: (*laughs*) You are clever at delaying. However
you like it.

KING: (*contrives a delay; fastens it, then holds on to her*) Look 3.150
at this, my beautiful one!

For this your arm, ravishing
like a dark vine,
appears as if graced
by the new moon
in the form of a fiber bracelet,
who has rejected the sky
because of your hand's superior beauty,
and finds himself spliced together
at both tips.

SHAKÚNTALA: I cannot really see it. I am blinded by pollen
from my ear-lotus, shaken by the breeze.

RĀJĀ: (*sa/smitam.*) yadi manyase tad" āham enāṃ vadana|
mārutena viśadāṃ kariṣye.

ŚAKUNTALĀ: 「aṇukampidā bhaveaṃ. kiṃ uṇa ṇa de vīśasā-
mi.」

3.155 RĀJĀ: mā m" āivam. navo hi parijanaḥ sevyānām ādeśāt pa-
raṃ na vartate.

ŚAKUNTALĀ: 「eso yyeva de accuvaāro avīśambha|janao.」

RĀJĀ: n' āham evam ramaṇīyam ātmanaḥ sev" |āvakāśaṃ
śithilayiṣye. (*mukham unnamayituṃ pravṛttaḥ.*)

ŚAKUNTALĀ: (*kāma|pratiśedhaṃ rūpayantī viharati.*)

RĀJĀ: aye! paryaśrutāṃ te gataṃ cakṣuḥ. alam asmān praty
avinaya|śaṅkayā. unniyatām ānanam!

3.160 ŚAKUNTALĀ: (*kiṃ cid dr̥ṣtvā sthitā.*)

RĀJĀ: (*mukham unnamayy' āṅgulībhyaṃ, sva|gatam*)

cāruṇā sphuriten' āyam
aparikṣata|komalaḥ
pipāsato mam' ānujñāṃ
karoty eva priy" |ādharah.

ŚAKUNTALĀ: 「paḍiṇṇādaṃ mantharo via ayya|utto saṃvu-
tto.」

RĀJĀ: sundari! kaṇṇ' |ōtpala|saṃnikarṣād īkṣaṇa|sādṛṣyena
mūḍho 'smi. (*mukha|mārutena netraṃ siñcati.*)

ACT THREE: THE PASSION

KING: (*smiling*) If you permit I will blow upon it to clear it.

SHAKÚNTALA: I would become someone to be pitied. And, anyway, I don't trust you!

KING: Don't say that! For a new servant does not overstep 3.155
the orders of those whom he serves.

SHAKÚNTALA: It's your excessive servility that arouses my distrust.

KING: I will not let this delightful opportunity to make myself useful slip through my fingers. (*He begins to raise up her face.*)

SHAKÚNTALA: (*Mimes resistance, then stops.*)

KING: Alas! Your eye is filled with tears! Do not fear misconduct from me. Raise your face!

SHAKÚNTALA: (*Casts him a partial glance.*) 3.160

KING: (*raising her face with two fingers, to himself*)

By its attractive trembling,
my beloved's lip,
tender because never bitten,
appears to invite me who thirsts for it.

SHAKÚNTALA: My noble lord seems hesitant to fulfill his promise.

KING: My beautiful lady, because your ear-lotus is so close, I was perplexed by its similarity to your eye. (*He blows on her eye.*)

3.165 ŚAKUNTALĀ: 'bhodu! paḍittha mhi saṃvuttā. lajjāmi uṇa
aṇuvaāriṇī pi' | āriṇo ayya | uttassa. |

RĀJĀ: kim anyat?

idam apy upakṛtam abale
surabhi mukhaṃ mayā yad āghrātam
. . . (*sa/smitam*) na tu kamalasya madhu | karaḥ
saṃtuṣyati gandha | mātrena.

ŚAKUNTALĀ: 'a | santoseṇa kiṃ karaḥ | sasi? |

RĀJĀ: idam! (*iti vyavasitaḥ.*)

3.170 NEPATHYE: ayyā Godamī!

ŚAKUNTALĀ: (*karṇaṃ dattvā, sa/saṃbhramam*) 'Porava! eṣā
mama sarīra | vuttānt' | ōvalabhā tādassa dhamma | kaṇṭhāsi
uvatthidā. tā viḍav' | āntarido hohi. |

RĀJĀ: (*tathā karoti.*)

tataf praviśati pātra/hastā GAUTAMĪ.

GAUTAMĪ: (*upasṛtya*) 'accāhidaṃ. idha devadā | sahā citta-
si. |

3.175 ŚAKUNTALĀ: 'idānīm yeva Mālīṇīm avaḍiṇṇāo Pīaṃvadā |
missāo. |

GAUTAMĪ: (*darbh' | ōdakena Śakuntalām abhyukṣya*) vatse, ni-
rābādā tvam ciraṃ jīva. 'avi lahua | santāvāīm de aṅgā-
īm? |

ACT THREE: THE PASSION

SHAKÚNTALA: That will do! I feel better now. But I am 3.165
ashamed that I render no service to my noble lord who
shows me such kindness.

KING: What more could I want.

Even this is a favor, girl,
that I have smelled your fragrant face;
... (*smiling*) but the bee is not content
just with the scent of the lotus.

SHAKÚNTALA: If not content, what will you do?

KING: This! (*Stops at that moment.*)

OFFSTAGE: Venerable Gáutami! 3.170

SHAKÚNTALA: (*listens, alarmed*) Páurava! Father's younger
sister-in-*dharma* has come to check on my well-being.
Hide among the shrubs!

KING: (*Does so.*)

GÁUTAMI *enters with a bowl in her hand.*

GÁUTAMI: (*approaching*) Scandalous! Here you are with just
God to keep you company.

SHAKÚNTALA: Just now Priyam-vada and company have de- 3.175
scended to the Málini.

GÁUTAMI: (*sprinkles Shakúntala with darbha water*) Child,
live long in good health! Your limbs are but lightly
inflamed?

ŚAKUNTALĀ: 'atthi viseso,

GAUTAMĪ: 'vacche pariṇado diaso. tā ehi. uḍaam yeva gac-
chamha,

ŚAKUNTALĀ: (*apavārya*) 'hīaa, maṇo|radha|dullahaṃ jaṇaṃ
pāvia kāla|haraṇaṃ karesi, aṇusaa|vighaṭṭidassa kadhaṃ
de saṃpadaṃ? (*padāni gatvā, pratinivṛtya, prakāśam*) 'la-
dā|gharaa! āmantemi tumaṃ puṇo vi paribhoāa! (*iti ni-
ṣkrānte.*)

3.180 RĀJĀ: (*pūruva|sthānam upetya, sa|niḥśvāsam*) aho vighnava-
tyaf prārthita|siddhayaḥ. mayā hi,

muhur aṅguli|saṃvṛt'|ādhar'|ōṣṭham
pratiṣedh'|ākṣara|viklav'|ābhidhānam
mukham aṃsa|vivarti pakṣmal'|ākṣyāḥ
katham apy unnamitaṃ, na cumbitaṃ tu.

kva nu khalu sāmpratam gacchāmi? atha vā ih' āiva pri-
yā|paribhukte 'timukta|latā|valaye sthāsyāmi. (*sarvato
'valokya.*)

ACT THREE: THE PASSION

SHAKÚNTALA: I feel better.

GÁUTAMI: Child, the day is at its end. So come! Let us go to the cottage.

SHAKÚNTALA: (*aside*) O my heart, when you attained that person, who is as unattainable as a wish, you strung him along, so how can you now be tormented by remorse? (*walks a few steps, turns around, aloud*) Bower of vines! I bid you farewell until I may enjoy you again! (*With this they exit.*)

KING: (*returns to his former position, sighing*) Ah! The attainment of desires is beset with difficulties. For 3.180

The face of the girl with long eyelashes,
its lower lip covered by her fingers repeatedly,
falteringly stammering syllables of denial,
averted to her shoulder;
I somehow managed to raise it up,
—but it was not kissed.

Where shall I go now? Rather, I must remain right here in the abandoned vine enclosure enjoyed by my beloved.
(*Looking all around.*)

tasyāf puṣpa|mayī śarīra|lulitā
 śayyā śilāyām iyam
 kānte manmatha|lekha eṣa nalinī|
 patre nakhair arpitaḥ
 hastād bhraṣṭam idaṃ bis'|ābharaṇam ity
 āsādyā hīn'|ēkṣaṇān
 nirgantum sahasā na vetasa|grhād
 īso 'smi śūnyād api.

hā hā dhik! na samyag āceṣṭitaṃ mayā priyām āsādyā kāla|
 haraṇaṃ kurvatā. idānīm

3.185 «rahaḥ|pratyāsattiṃ
 yadi su|vadanā yāsyati punaḥ
 na kālaṃ hāsyāmi
 praṇaya|duravāpā hi viṣayāḥ.»
 iti kliṣṭaṃ vighnair
 gaṇayati ca me mūḍha|hṛdayaṃ
 priyāyāf pratyakṣaṃ
 kim api ca tathā kātaram idam.

NEPATHYE: rājan! rājan!

sāyaṃtane savana|karmaṇi sampravṛtte
 vedīm hut'|āśanavatīm paritaḥ prayastām
 chāyās caranti bahudhā bhayaṃ ādadhānāḥ
 saṃdhy" |ābhra|kūṭa|kapiśāf piśit'|āśanānām.

ACT THREE: THE PASSION

This is her bed of flowers upon the boulder,
disturbed by her body;
this is the love letter incised
on the lovely lily leaf with her nails;
this is the ornament of lotus filaments
fallen from her hand—
encountering these,
because they dim my eyes, I am powerless
to wrest myself away
from the reed enclosure, thought it be empty.

Alas! I did not do well by tarrying when I had my beloved.
Now

“If the fair-faced girl should come
to another secret rendezvous
I will not waste any time;
Prizes cannot be won as favors!”
So schemes my foolish heart,
thwarted by complications,
but when face to face with my beloved
somehow it is nonetheless hesitant.

3.185

OFFSTAGE: King! King!

The evening libation has commenced.
The shades of flesh-eating demons, tawny
like the crests of twilight clouds,
prowl around the altar flaring
with the sacrificial fire, spreading terror.

RĀJĀ: (*sa/sambhramam.*) bho bhos tapasvino! mā bhaiṣṭa!
ayam aham āgato 'smi!

iti niṣkrāntaḥ.

3.190

iti mahā|kavi|Kālidāsa|viracite
Śakuntalā|nāmani nāṭake
tritīyo 'ñkaḥ.

ACT THREE: THE PASSION

KING: (*alarmed*) Ye hermits! Fear not, here I come!

Exit.

The end of the third act in the play called “Shakúntala,” 3.190
composed by the great poet
Kali-dasa.

ACT FOUR:
THE FAREWELL

tataf praviṣataḥ kusum'âvacayaṃ nāṭayantyau tapasvi|kanyake.

ANASŪYĀ: 「Piaṃvade! jaī vi gandhavveṇa vivāha|vihiṇā ṇi-
vutta|kallāṇā Saūntalā aṇurūva|bhaṭṭi|bhāiṇī saṃvuttā
tahā vi ṇa ṇivuttaṃ me hiaaṃ.」

PRIYAṂVADĀ: 「kadhaṃ via?」

ANASŪYĀ: 「ajja so rāa itthi|parisamattīe isīhiṃ visajjido atta-
ṇo ṇaaraṃ pavisia anteure ido|gadaṃ sumariṣṣadi vā ṇa
vatti.」

4.5 PRIYAṂVADĀ: 「ettha vīsatthā hohi. ṇa tādisā āidi|viseṣā gu-
ṇa|virohiṇo honti. itthiaṃ uṇa cintaṇijjaṃ. tādo dāṇiṃ
iṃṃṃ vuttantaṃ suṇia ṇa jāṇe kiṃ paḍivajjissadi tti. . .」

ANASŪYĀ: 「sahi! jadhā maṃ pucchasi tadhā tādassa aṇuma-
daṃ piaṃ ca.」

PRIYAṂVADĀ: 「kadhaṃ via aṇumadaṃ piaṃ ca?」

ANASŪYĀ: 「kiṃ aṇṇaṃ? «guṇavade kaṇṇaā paḍivādaīdavva»
tti aaṃ dāva paḍhamo se saṅkappo. taṃ jaī devvaṃ saṃ-
pādedi ṇaṃ appaāseṇa kad'|attho gurv|aṇo.」

PRIYAṂVADĀ: 「evaṇ|ṇ|edaṃ!」 (*puṣpa/bhājanam avalokya*) 「sa-
hi avacidāiṃ khu Bali|kamma|payyattāiṃ kusumāiṃ.」

4.10 ANASŪYĀ: 「sahi! Saūntalāe vi sohagga|devadāo accaṇṇāo.」

Enter the two hermit-daughters picking flowers.

ANASÚYA: Priyam·vada! Even though Shakúntala has found her happiness in a marriage of secret consent, winning a worthy husband, nevertheless my heart is uneasy.

PRIYAM·VADA: How come?

ANASÚYA: Today, at the end of the sacrifice, the seers have dismissed the king. Returning to the women's apartments in his city, will he remember what happened here or not?

PRIYAM·VADA: You can rest assured about it. Men of such 4.5 distinguished composure do not turn against their virtues. But I am worried about this: When father hears of this affair I do not know what will happen. . .

ANASÚYA: My dear! If you ask me, father will approve and rejoice.

PRIYAM·VADA: What do you mean, "approve and rejoice?"

ANASÚYA: How could it be otherwise? "My daughter should be entrusted to a worthy suitor,"—such was his original resolve. If fate itself has brought this about, then the patriarch has achieved his purpose without effort.

PRIYAM·VADA: That's right! (*looking at her flower basket*)
My dear! We have collected ample flowers for the Bali-offering.

ANASÚYA: My dear! The deities directing Shakúntala's marital harmony need to be worshipped, too. 4.10

PRIYAṂVADĀ: 「jujjadi!」 (*tad eva karma nāṭayataḥ.*)

NEPATHYE: ayam ahaṃ bhoḥ!

ANASŪYĀ: (*śrutvā*) 「sahi! adidhiṇā via nivedidaṃ,」

PRIYAṂVADĀ: 「sahi! ṇaṃ uḍaja|saṇṇihidā Saūntalā,」

4.15 ANASŪYĀ: 「āṃ, ajja uṇa hiaeṇa ṇa saṇṇihidā,」

PRIYAṂVADĀ: (*sa|tvaram*) 「teṇa hi bhotu ettiāiṃ kusumā-
iṃ,」 (*prasthitā.*)

NEPATHYE: āḥ! atithi|paribhāvini!

vicintayantī yam an|anya|mānasā
yato 'tithiṃ vetsi na mām upasthitam
smariṣyati tvām na sa bodhito 'pi san
kathāṃ pramattaf prathamam kṛtām iva.

UBHE: (*śrutvā, viṣaṇṇe*) 「haddhī! yeva saṃvuttaṃ! kassiṃ pi
pū''ārihe avaraddhā suṇṇa|hiaā pia|sahī,」

4.20 ANASŪYĀ: (*avalokya*) 「ṇa kkhu jassiṃ tassiṃ sulaha|kovo
kkhu eso Duvvāsā mahesī hudāso via acalida|pād'|od-
dhārāe gadīe gacchidum paūtto,」

PRIYAṂVADĀ: 「ko aṇṇo hudavahādo dahidum pahavissadi?
Aṇasue! gaccha pāesu paḍia pasāehi ṇaṃ jāva ahaṃ se
aggh''|ōdaam uvakappemi,」

ACT FOUR: THE FAREWELL

PRIYAM·VADA: Of course! (*They continue miming the same action.*)

BEHIND THE SCENES: Ho, here I am!

ANASÚYA: (*listening*) My dear! It sounds like a guest announcing himself.

PRIYAM·VADA: My dear! Surely Shakúntala is near the hut.

ANASÚYA: Yes, but today she is not present with her heart. 4.15

PRIYAM·VADA: (*hastily*) Then this quantity of flowers will have to suffice. (*Sets off.*)

BEHIND THE SCENES: Ah! Derider of guests!

He on whom you mused so single-mindedly,
wherefore you did not perceive
me, come as a guest,
he will not remember you even if reminded,
just as a drunkard does not recall
what was just said.

BOTH: (*listening, dejected*) Alas! It has already happened!
Our empty-hearted friend has offended someone worthy
of respect.

ANASÚYA: (*looking*) Oh no! Not just anyone—it is the great 4.20
seer Durvásas. Quick to lose his temper, he is making
off with unfaltering strides like a fire.

PRIYAM·VADA: Who other than fire himself has power to
burn? Anasúya! Throw yourself at his feet to calm him
while I prepare the welcome-water.

ANASŪYĀ: (*niṣkrāntā.*)

PRIYAṂVADĀ: (*pad'ântare skhalitaṃ nirūpya*) 'ammo! āvea|
kkhalidāe pabbhaṭṭhaṃ agga|hatthādo puppha|bhāṇaṃ
me. tā puṇo vi avaciṇissaṃ. (*tathā karoti.*)

(*praviśya*) ANASŪYĀ: 'sahi, sarīra|baddho via kovo kassa so
aṇuṇaṃ geṇhadi? kim ca uṇa s'āṇukkoso kado.

4.25 PRIYAṂVADĀ: 'tassiṃ bahuam edaṃ. tado kadhehi kadhaṃ
via.

ANASŪYĀ: 'jadā ṇivattidum ṇa icchadi tadā viṇṇāvido mae:
«bhaavam! paḍhama|bhattiṃ avekkhia ajja tuha ppahā-
va|viṇṇāda|sāmatthassa duhidā|jaṇassa bhaavadā avarāho
marisidavvo tti.»

PRIYAṂVADĀ: 'tado tado?

ANASŪYĀ: 'tado: «ṇa me vaṇaṃ aṇṇadhā bhavidum ariha-
di, āharaṇ'|āhiṇṇāṇa|daṃsaṇeṇa me sāvo ṇivattissidi» tti
mantaanto yyeva antarihido.

PRIYAṂVADĀ: 'sakkam dāṇiṃ assasidum. atthi teṇa rā'êsiṇā
sampaṭṭhidenā sa|ṇāma|he'|aṅkidam aṅgulīam sumara-
ṇīam ti Saūntalāe saam yyeva hatthe piṇaddham. tassiṃ
ca s'āhīṇe aam uvāo bhavissadi tti. (*parikrāmataḥ.*)

4.30 ANASŪYĀ: 'halā Pīamvade! pekkha pekkha! vāma|hatth'|ōva-
ṇihida|vaṇā ālihida via sahī bhatti|gaḍāe cintāe attāṇaṃ
vi eṣā ṇa vibhāvedī kiṃ uṇa āgantuaṃ?

PRIYAṂVADĀ: 'halā Aṇasūe! doṇham yyeva amhesu eso sā-
va|vuttanto ciṭṭhadu. rakkhaṇīā khu paḍi|pelavā sahī.

ACT FOUR: THE FAREWELL

ANASÚYA: (*Exit.*)

PRIYAM·VADA: (*takes a step and stumbles*) Oh no! Stumbling in my haste, the flower basket has slipped through my fingers. I will have to gather them again.* (*Does so.*)

(*enter*) ANASÚYA: My dear, he is like an incarnation of wrath: Whose apologies will he accept? But he showed some mercy.

PRIYAM·VADA: For him that is quite a lot. Tell me, how did 4.25
it happen?

ANASÚYA: When he did not want to come back I said to him:
“Your holiness! Consider her former devotion, forgive now this offense of your daughter whose worthiness you can perceive by your powers.”

PRIYAM·VADA: What then?

ANASÚYA: Then, saying, “What I have said cannot but come true; my curse will be lifted by the sight of a token of recognition”, he vanished.

PRIYAM·VADA: We can breathe now. There is a ring that the departing royal sage himself put on Shakúntala’s hand as a memento. As long as it stays with her this remedy will work. (*Walk about.*)

ANASÚYA: Dear Priyam·vada, look, look! Our friend, her 4.30
face resting on her left hand, looks like a painting. With her thoughts engrossed in her husband, she is not even mindful of herself, how much less of a stranger arriving?

PRIYAM·VADA: Dear Anasúya! This affair of the curse must remain between you and me. We have to protect our tender-hearted friend.

ANASŪYĀ: ko dāṇiṃ uṇh' |ôdaeṇa ṇava|māliam siñcadi.

iti niṣkrānte.

praveśakah.

4.35

tataf praviṣati supt' |ôttthitaḥ Kāśyapa/śiṣyaḥ.

KĀŚYAPAŚIṢYAḤ: vel" |ôpalakṣaṇ' |ârtham ādiṣṭo 'smi tatra |
bhavatā Prabhāsāt pratinivṛtten' ôpādhyāya|Kāśyapena.
tat prākāśyaṃ nirgatya tāvad avalokayāmi kim avaśiṣṭaṃ
rajanyā iti. (*parikramy' âvalokya*) hanta prabhātam. tathā
hi—

karkandhūnām upari tuhinaṃ
rañjayaty agra|sandhyā
dārbhaṃ muñcaty uṭaja|paṭalaṃ
vīta|nido mayūrah
vedi|prāntāt khura|vilikhitād
utthitaś c' âiṣa sadyaḥ
paścād uccair bhavati hariṇo
gātram āyacchamānaḥ.

api ca,

pāda/nyāsaṃ kṣiti|dhara|guror
mūrdhni kṛtvā Sumeroh
krāntaṃ yena kṣapita|tamasā
madhyamaṃ dhāma Viṣṇoḥ
so 'yaṃ candraf patati gaganād
alpa|śeṣair mayūkhaiḥ—
dūr' |āroho bhavati mahatām
apy apabhramśa|niṣṭhaḥ.

ACT FOUR: THE FAREWELL

ANASÚYA: Who now would sprinkle hot water on a jasmine vine?

Exeunt ambo.

End of the prelude.

Enter a disciple of Káshyapa, arisen from sleep.

4.35

DISCIPLE: His reverence Káshyapa, returned from Prabhása, has sent me to check what time it is. Going out into the open, I will see what remains of the night. (*walks about, looking*) Ah! The dawn breaks. For,

The breaking dawn reddens
the mist hanging over the jujube trees,
the peacock, shaking off sleep, leaves
the *darbha* thatch of the cottage,
and this antelope, jumping up with a start
from the hoof-scratched verge of the altar,
then stretching its limbs, stands upright.

Moreover,

He who had *cast down his rays*: *placed his feet*
upon the peak of Suméru,
greatest of mountains,
he who, dispelling darkness, reached
the middle station of Vishnu,
that moon now falls from the sky
with but few remaining rays—
the towering ascendancy of even the great
ends with a downfall.

4.40 yat satyaṃ sūryā|candramasau jagato 'sya sampad|vipattyor
anityatāṃ darśayata iva. tathā ca

yāty ekato 'sta|śikharaṃ patir oṣadhīnām
āviṣkṛt'|āruṇa|puraḥsara ekato 'rkaḥ
tejo|dvayasya yugapad vyasan'|ôdayābhyām
loko niyamyata iv' ātma|daś"|ântareṣu.

api ca asmin kāle

antar|hite śāśini s" āiva kumudvatī me
drṣṭim na nandayati saṃsmaraṇīya|śobhā
iṣṭa|pravāsa|janitāny abalā|janasya
duḥkhāni nūnam atimātra|durutsahāni.

tataf praviśaty apaṭi|kṣepen' Ānasūyā.

4.45 ANASŪYĀ: ॠ evaṃ vi ṇāma visaya|paraṃmuhasa vi edaṃ ṇa
vididaṃ jadhā teṇa raṇṇā Saūntalāe aṇ|ayyadā āaridavva
tti.

ŚIṢYAḤ: yāvad upasthitāṃ velāṃ nivedayāmi. (*iti niṣkrān-
taḥ.*)

ANASŪYĀ: ॠ paḍibuddhā vi kiṃ karaṁsaṃ? ṇa me utthidāe
cintidesu pabhāda|vāvāresu hatthā pādā vā pahavanti.
sa|kāmo dāṇiṃ kāmo bhodu, jeṇa siṇiddha|hiaā sahī
asacca|sandhe jaṇe padaṃ kārīdā. (*smṛtvā*) adha vā ṇa
tassa rā'ḷesiṇo avarāho Duvvāsa|kovo ettha vippakaredi.
aṇṇadhā kadhaṃ tādiso rā'ḷesī tādīsāiṃ vaṇāiṃ mantia

The sun and moon seemingly show to this world that prosperity and misfortune are impermanent,—a truth. For, 4.40

On one side the moon, lord of the herbs, descends
to the western horizon-mountain,
on the other side the sun has appeared,
heralded by dawn;
by the simultaneous descent and rise
of the two luminaries
the world is bound to the fluctuations of life.

Moreover, at this time,

When the moon has disappeared,
the same lily pond no longer gladdens my eyes,
its beauty remaining only in memory;
no doubt, the sorrows caused by the absence
of her beloved are exceedingly hard to bear
for a powerless woman.

Enter Anasúya with a toss of the curtain.

ANASÚYA: Even the sage averse to pleasures did not know 4.45
how ignobly the king would behave toward Shakúntala.

DISCIPLE: I will announce that it is time. (*Exit.*)

ANASÚYA: Though I am awake, what can I do? Now that I
am up, my hands and feet lack the strength to carry out
the early morning tasks I had planned. May Love be ap-
peased, now that my tenderhearted friend has placed her
confidence in a person untrue to his word. (*remember-*
ing) Or, rather, the royal sage is not at fault, the anger of
Durvāsas is here countermanding him. Otherwise, how

ettiassa kālassa leha|mettaam vi ṇa vissajjaïssadi? (*vicin-
tya*) ido aṅgulīam se ahiṇṇāṇam visajjema. adha vā duk-
kha|sīle tavassi|aṇe ko abbatthiādu. ṇa a sahi|gamaṇeṇa
doso tti vavasidaṃ dāṇiṃ pāremha, Pahāsa|ṇivvuttassa
tāda|Kassavassa Dussanta|pariṇīdaṃ āvaṇṇa|sattaṃ ko
vi Saūntalam ṇivedaïssadi? itthaṃ|gade kiṃ ṇu kkhu
amhehiṃ kādavvam?

tataf praviṣati Priyaṃvadā.

PRIYAṂVADĀ: 「Aṇasūe. Saūntalāe patthāṇa|koduāiṃ karīan-
ti,」

4.50 ANASŪYĀ: 「sahi. kadham ṇ·edaṃ?

PRIYAṂVADĀ: 「Aṇasūe, suṇu. idāṇiṃ suha|saīda|vibuddhāe
Saūntalāe samīvam gada mhi jāva taṃ lajj」|āvaṇada-
muhiṃ parissajja tāda|Kassavo saam ahiṇandadi: «diṭ-
ṭhiā dhūm」|ôvaruddha|diṭṭhiṇo vi jaṇassa pāvake yyeva
āhudī paḍidā. su|sissa|paḍipādidā via bijjā asoṇijj」 āsi
me samvuttā. tā ajja yyeva isi|parigghīdaṃ tumam bha-
ṭṭiṇo saāsam visajjemi tti.»

ANASŪYĀ: 「adha keṇa ācakkido tādassa aam Saūntalā|vu-
ttanto?

PRIYAṂVADĀ: 「tādassa aggi|saraṇe pavitṭhassa kila sarīram
viṇā chandovadiē vāāe,」

ACT FOUR: THE FAREWELL

could such a royal sage, speaking such words as he did, not send even a letter after such a long time? (*pondering*) We will send him the ring from here to remind him. But whom among the hermits, familiar only with penitence, dare we ask? And, because he will assume: “The fault lies with her friends!” we are powerless. Who can tell father Káshyapa, who has returned from Prabhása, that Shakúntala is wedded to Dushyánta and pregnant. This being the situation, what can we do about it?

Enter Priyam·vada.

PRIYAM·VADA: Anasúya! The ceremonies for Shakúntala’s departure are under way.

ANASÚYA: My dear! How come?

4.50

PRIYAM·VADA: Anasúya, listen. Just now I went to Shakúntala, who had awoken from a restful sleep when father Káshyapa embraced her, as she bowed with bashfulness, and congratulated her: “Luckily, though his vision was obscured by smoke, his oblation has fallen into the sacred fire. Like wisdom imparted to a bright pupil, you have not become a cause of grief to me. So this very day I will send you, escorted by seers, to your husband.”

ANASÚYA: Well, then, who told father about Shakúntala’s affair?

PRIYAM·VADA: A disembodied voice, in Vedic verse, when father had entered the fire-sanctuary.

ANASŪYĀ: (*sa/vismayam*) 'kadham via?

4.55 PRIYAṂVADĀ: 'sahi, suṇu. (*Samskṛtam āśritya paṭhati. . .*)

Duṣyanten' āhitam vīryam
dadhānām bhūtaye bhuvah
avehi tanayām brahman
agni|garbhām śamīm iva.

ANASŪYĀ: (*sa/harṣam Priyaṁvadām āśliṣya*) 'sahi, piām me,
kiṁ tu Saūntalā nīadi tti ukkaṇṭhā|sāhāraṇam khu dā-
ṇiṁ paridosam samuvvahāmi.

PRIYAṂVADĀ: 'ukkaṇṭham viṇodaissāmo. sā dāṇiṁ ṇivvudā
brodu.

ANASŪYĀ: 'teṇa hi imassim cūda|sāh'|āvalambie nāriela|sa-
muggae taṇ|ṇimittam yyeva kāl'|antara|kkhamā khittā
mae sa|kesara|guṇā. te tumam hattha|saṇṇihide karehi
jāva aham se maa|goroṇam tittha|mittiam duvvā|kisala-
āim maṅgala|samālahaṇ'|attham viraemi. (*iti niṣkrāntā.*)

4.60 PRIYAṂVADĀ: (*nāṭyena sumanaso grhṇāti.*)

NEPATHYE: ādiśyantām Śārṅgarava|miśrāḥ Śakuntal'|āna-
yanāya sajjībhavat' ēti.

PRIYAṂVADĀ: (*ākarnya*) 'Aṇasūe! tuvara tuvara! ede kkhu
Hatthiṇ'|ōra|gāmiṇo isīo sajjī|bhavanti tti. (*praviśya sa-
mālabhana|hastā.*)

ANASŪYĀ: 'sahi, ehi, gacchamha. (*ubhe parikrāmataḥ.*)

ACT FOUR: THE FAREWELL

ANASÚYA: (*astonished*) What did it say?

PRIYAM·VADA: My dear, listen. (*Recites in Sanskrit. . .*) 4.55

Know O Brahman, that for the welfare
of the world your daughter bears
the virility deposited by Dushyánta,
like a *shami* tree holding fire within it.

ANASÚYA: (*joyfully embraces Priyam·vada*) My dear, I am so
happy, but, realizing that Shakúntala is being led away,
I now feel a joy that is the same as yearning.

PRIYAM·VADA: We must dispel our grief. Let her be happy
now.

ANASÚYA: Well, then, in the coconut-shell box hanging
from the branches of that mango tree I have kept for
this very purpose some lotus fibers* suitable for storage.
Take them with your hands while I mix yellow antelope
orpiment, clay from the sacred ford and *durva* shoots
for an auspicious unguent for her. (*With this, she exits.*)

PRIYAM·VADA: (*Mimes picking up flowers.*) 4.60

OFFSTAGE: Instruct Sharnga·rava and his companions: “Pre-
pare to escort Shakúntala!”

PRIYAM·VADA: (*listening*) Anasúya, hurry, hurry! The seers
are preparing to depart for Hastína·pura. (*Enters with
unguent in her hands.*)

ANASÚYA: My dear! Come, let’s go! (*Both walk about.*)

PRIYAṂVADĀ: (*vilokya*) 'esā khu suyy' | ôdae yyeva visajjidā
paḍicchida | ñivāra | bhāaṇāim tāvāsīhim ahiṇandīamāṇā
Saūntalā ciṭṭhadi. tā uvasappamha ṇaṃ, (*tathā kuru-
taḥ.*)

4.65 (*tatafpraviṣati yathā/nirdiṣṭ'āsana/sthā Śakuntalā, Gautamī,
tāpasyāś ca.*)

EKĀ TĀPASĪ: 'jāde! bhaṭṭiṇo bahu | māṇa | uttaam mahā | devī |
saddam adhigaccha!

ANYĀ: 'vacche! vīra | pasaviṇī hohi!

āśiṣo dattvā Gautamī/varjaṃ niṣkrāntāḥ.

SAKHYAU: (*upagamya*) 'sahi! sumaj | janaṃ de hodu,

4.70 ŚAKUNTALĀ: (*dr̥ṣṭvā s'ādaram*) 's' | āadam pia | sahīṇaṃ. ido
ñisīdadha,

UBHE: (*upaviśya*) 'halā Saūntale! ujjua | gadā hohi jāva de
maṅgala | samāladdhaṃ aṅgaṃ kariādu,

ŚAKUNTALĀ: 'uīdam idam vi bahumaṇidavvaṃ. dullahaṃ
dāṇim me sahī | maṇḍaṇaṃ bhavissadi, (*rudaty uttiṣṭha-
ti.*)

UBHE: 'sahi! na de icchidavve maṅgala | kāle roīdavvaṃ,
(*āsrūṇi pramṛjya nāṭyena prasādhayataḥ.*)

PRIYAṂVADĀ: 'āharaṇ' | āraṃ rūvaṃ assama | sulahehim pa-
sāhaṇehim vipaārīadi,

4.75 *tatafpraviṣata upāyana/hastāv ṛṣi/kumārakau.*

ACT FOUR: THE FAREWELL

PRIYAM·VADA: (*looking*) There is Shakúntala, being sent off as soon as the sun rises, congratulated by nuns holding* bowls of wild rice. So let's go up to her. (*They do so.*)

(*Enter Shakúntala, seated as described, together with Gáutami and nuns.*) 4.65

FIRST NUN: Child! Attain the title "great queen" in consequence of your husband's high esteem.

ANOTHER NUN: My dear! Give birth to a hero.

Exit after giving blessings, with the exception of Gáutami.

FRIENDS: (*approaching*) My dear! May you be happy!

SHAKÚNTALA: (*looks respectfully*) Welcome, my dear friends. 4.70
Be seated here.

BOTH: (*sitting down*) Dear Shakúntala! Stand up while the auspicious unguent is applied to your body.

SHAKÚNTALA: Though I am used to it I think highly of this. Seldom, now, will I be adorned by my friends. (*Rises crying.*)

BOTH: My dear! You must not cry at a longed for auspicious occasion. (*Wipe her tears and act adorning her.*)

PRIYAM·VADA: Your beauty, deserving jewelry, is slighted by the ornaments we can easily find in a hermitage.

Enter two young sages with finery in their hands. 4.75

R̥ṢI|KUMĀRAKAU: idam alaṅkāraṇam. tāvad alaṅkriyatām at-
ra|bhavatī.

tathā vilokya vismitāḥ.

GAUTAMĪ: 「 vacca Hārīda. kudo edaṃ? 」

PRATHAMAḤ: tāta|Kāśyapa|prasādāt.

4.80 GAUTAMĪ: 「 kiṃ māṇasī siddhiḥ? 」 chnotekiṃ māṇasī siddhiḥ?

DVITĪYAḤ: na khalu, śrūyatām! tatra|bhavatā vayam ājñāpi-
tāḥ Śakuntalā|hetor vanas|patibhyaḥ kusumāny āharat'
êti. tata idānīm—

kṣaumaṃ kena cid indu|pāṇḍu taruṇā
māṅgalyam āviṣkṛtam
niṣṭhyūtaś caraṇ'|ôpabhoga|sulabho
lākṣā|rasaḥ kena cit
anyebhyo vana|devatā|kara|talair
ā|parva|mūl'|ôttthitaiḥ
dattāny ābharaṇāni naḥ kisalaya|
chāyā|pratispardhibhiḥ.

PRIYAṂVADĀ: (Śakuntalāṃ vilokya) 「 halā! adbhuda|sampattī
sūdā, bhaṭṭiṇo gehe aṇubhavidavvā de rāa|lacchī. 」

ŚAKUNTALĀ: (*vrīḍāṃ rūpayati.*)

4.85 ANASŪYĀ: 「 sahi! kallāṇinī dāṇiṃ si. koḍara|saṃbhavā via
mahu|arī pukkhara|mahuṃ ahilasasi. 」

PRIYAṂVADĀ: (*maṇḍayanti*) 「 aṇupahutta|bhūsaṇo aam jaṇo.
citta|kamma|paricaeṇa dāṇiṃ de aṅgesu āharaṇa|nioam
karedi. 」

ACT FOUR: THE FAREWELL

TWO YOUNG SAGES: Here are ornaments, so adorn her ladyship.

Look on astonished.

GÁUTAMI: Child, Haríta! Where does this come from?

FIRST: From the grace of father Káshyapa.

GÁUTAMI: A mind-born accomplishment? 4.80

SECOND: Not at all, listen! We were ordered by his reverence to gather flowers from the trees for Shakúntala. Now there,

One tree produced an auspicious linen garment,
pale like the moon;
one exuded red lac juice, ready to apply to the feet;
others offered us ornaments with the hands
of forest deities stretching out as far as the wrists,
rivalling the beauty of new shoots.

PRIYAM-VADA: (*looking at Shakúntala*) My dear! This betokens incredibly good fortune, you will enjoy royal fortune in the house of your husband.

SHAKÚNTALA: (*Mimes bashfulness.*)

ANASÚYA: My dear! Now you are beautiful! Like a female bee born in a hollow, you long for lotus-honey. 4.85

PRIYAM-VADA: (*adorning*) I have never worn such finery, so I will place the ornaments on you according to what I have seen in paintings.

ŚAKUNTALĀ: (*sa/smitam*) ॠjāne vo ṇiunattaṇaṃ.

ubhe nātyen' ābharaṇaṃ āmuñcataḥ.

ṚṢI| KUMĀRAḤ: Gautama, ehi. abhiṣekād avatīrṇāya tāta|Kā-
śyapāya vanas|pati|sevāṃ nivedayāvaḥ.

4.90 DVITĪYA: evaṃ kurvaḥ. (*iti niṣkrāntau.*)

tataf praviśati snān'ōtthitaḥ Kāśyapaḥ.

KĀŚYAPAḤ: (*niḥśvasya*)

yāsyaty adya Śakuntal" ēti hṛdayaṃ
saṃsprṣṭam utkaṇṭhaya
kaṇṭhaḥ stambhita|bāṣpa|vṛtti|kaluṣaḥ
cintā|jaḍaṃ darśanam
vaiklavyaṃ mama tāvad īdṛśam idaṃ
snehād araṇy'āukasaḥ
pīḍyante gṛhiṇaḥ kathaṃ na tanayā|
viśleṣa|duḥkhair navaiḥ.

(*parikrāmataḥ*) SAKHYAU: ॠhalā Saūntale. avasida|maṇḍan"
āsi. paridhehi saṃpadaṃ imaṃ pavittaṃ khoma|ṇim-
moaṃ.

4.95 ŚAKUNTALĀ: (*latā|gṛhān nirgatya paridhāya punaf praviśy'
ōpaviṣṭā.*)

KĀŚYAPAḤ: (*upasarpati.*)

ACT FOUR: THE FAREWELL

SHAKÚNTALA: (*smiling*) I know your skill.

Both act the fastening of ornaments.

YOUNG SEER: Gáutama, come! Let us tell father Káshyapa who has gone down for his ablutions about the generosity of the trees.

SECOND: Let us do so. (*With this, they exit.*)

4.90

Enter Káshyapa arisen from his bath.

KÁSHYAPA: (*sighing*)

“Today departs Shakúntala,” realizing this
my heart is touched by yearning,
my throat is sore with suppressed tears;
my vision is dulled by worry.

If such be the melancholy produced by affection
even for me, a forest-dwelling hermit,
then how must not householders be crushed
by the fresh sorrows of separation
from their daughters.

(*walking about*) FRIENDS: Dear Shakúntala! Your adornment is complete. Now put on this linen garment.

SHAKÚNTALA: (*Leaves the bower, puts it on, comes back in and sits down.*) 4.95

KÁSHYAPA: (*Approaches.*)

GAUTAMĪ: 「eso de ānanda|vappha|parivāhiṇā cakkhuṇā pa-
rissajanto via gurū uvatthido. tā āāraṃ se paḍivajja,」

ŚAKUNTALĀ: (*utthāya sa/lajjā.*) 「tāda vandāmi,」

KĀŚYAPAḤ: vatse,

4.100 Yayāter iva Śarmiṣṭhā
bhartur bahu|matā bhava
putraṃ tvam api samrājaṃ
s” ēva Pūrum samāpnuhi.

GAUTAMĪ: 「bhaavam! varo kkhu eso, ṇa āsīsā,」

KĀŚYAPAḤ: vatse, itaḥ sadyo hutān agnīn pradakṣiṇī|kuru-
ṣva. (*sarve parikrāmanti.*)

amī vedim paritaḥ klpta|dhiṣṇyāḥ
samidvantaf prānta|saṃstīrṇa|darbhāḥ
apaghnanto duritaṃ havya|gandhaiḥ
vaitānās tvāṃ vahnayaf pālayantu.

ŚAKUNTALĀ: (*pradakṣiṇī/karoti.*)

4.105 KĀŚYAPAḤ: vatse! pratiṣṭhasv’ ēdānīm. (*sa/drṣṭi/kṣepam.*) kva
te Śārṅgarava|miśrāḥ?

praviśya samam trayah.

ŚIṢYĀḤ: bhagavann ime vayam.

ACT FOUR: THE FAREWELL

GÁUTAMI: Here is your father, embracing you, as it were,
with eyes filled with tears of joy. Perform your salutation.

SHAKÚNTALA: (*arises, bashfully*) Father, I salute you.

KÁSHYAPA: Child,

Be honored by your husband, 4.100
as Sharmíshtha was by Yayáti.
May you, too, bear a son to be emperor,
as she did to Puru.

GÁUTAMI: Your reverence! That was a boon not a blessing.

KÁSHYAPA: Child, from here quickly circumambulate the
fires bearing oblations. (*All walk about.*)

May these fires of the three rites protect you,
fixed in the directions surrounding the altar,
fed with fuel, their verges strewn
with *darbha* grass,
dispelling evil by the scent of offerings.

SHAKÚNTALA: (*Circumambulates in a clockwise direction.*)

KÁSHYAPA: Child! Set out now. (*casting a glance*) Where are 4.105
you, Sharnga-rava and company?

Enter the three together.

DISCIPLES: Your reverence, here we are.

KĀŚYAPAḤ: Śārṅgarava! bhaginyā mārḡam ādeśaya.

ŚĀRṂGARAVAḤ: ita ito bhavatī. (*sarve parikrāṃanti.*)

4.110 KĀŚYAPAḤ: vatse Śakuntale. vijñapyantām sannihita|devatās
tapo|vana|taravaḥ:

pātum na prathamam vyavasyati jalam
yuṣmāsv asikteṣu yā
n' ādatte priya|maṇḍan" āpi bhavatām
snehena yā pallavān
ādye vaḥ kusuma|prabodha|samaye
yasyā bhavaty utsavas
s" ēyam yāti Śakuntalā pati|gr̥ham
sarvair anujñāyatām.

NEPATHYE:

ramy'āntaraḥ kamala|kīrṇa|jalais sarobhiḥ
chāyā|drumair niyamit'ārka|mayūkha|tāpaḥ
bhūyāt kuśe|śaya|rajo|mṛdu|reṇur asyāḥ
śānt'ānukūla|pavanaś ca śivaś ca panthāḥ.

sarve sa/vismayam ākarṇayanti.

ACT FOUR: THE FAREWELL

KÁSHYAPA: Sharnga·rava, show your sister the way.

SHARNGA·RAVA: This way, this way, your ladyship. (*All walk about.*)

KÁSHYAPA: Child Shakúntala. Let it be known to the her- 4.110
mitage trees, harboring deities within:

She who was not willing to drink first
if you had not been watered,
she who, though fond of ornaments,
would not pick buds out of affection for you,
for whom the occasion of the first awakening
of your flowers was a festival,
that Shakúntala leaves for her husband's house,
given permission by all of you.

OFFSTAGE:

May her path be pleasantly varied with ponds,
their water strewn with lotuses,
may it have the heat of the sun's rays be warded off
by shady trees,
may it have dust soft as the pollen
of water-floating lilies,
may it have gentle and favorable breezes,
and may it be good.

All listen with amazement.

4.115 ŚĀRṄGARAVAḤ:

anumata|gamanā Śakuntalā
 tarubhir iyaṃ vana|vāsa|bandhubhiḥ
 para|bhṛta|rasitaṃ priyaṃ yadā
 prativacanī|kṛtaṃ ebhir ātmanaḥ.

GAUTAMĪ: 「jāde. ṇādi|jaṇa|siṇiddhaṃ abbhaṇuṇṇāda|gama-
 ṇ” āsi tavo|vaṇa|devadāhiṃ. tā paṇama bhaavadīe.»

ŚAKUNTALĀ: (*tathā kṛtvā; parikramya, jan'āntikam*) 「halā
 Pīaṃvade. ayya|utta|daṃsaṇ'ōssuāe vi assamaṃ paricca-
 antīe dukkha|dukkheṇa me calaṇā puro|muhā pahavan-
 ti.»

PRIYAṂVADĀ: 「ṇa kevalaṃ tava viraha|payyussuāaḥ sahīo
 yyeva. jāva tae uvatthida|vioassa tavo|vaṇassa vi avek-
 khaṃ avatthantaraṃ. tadhā a.»

4.120 「ullalāi dabbha|kavalaṃ
 māi parīsanta|ṇaccaṇā morī
 osaria|paṇḍu|vattā
 dhuanti aṅgāi va laō.»

ŚAKUNTALĀ: 「tāda, ladā|bahiṇiaṃ dāva mādhaviṃ āmanta-
 ṭṭissaṃ.»

KĀŚYAPAḤ: avaimi te 'syāṃ saudarya|sneham. imāṃ tāṃ
 dakṣiṇeṇ' āmantrayatāṃ bhavati.

ŚAKUNTALĀ: (*latām upety' āliṅgya ca sa/sneha/gadgadam.*)
 「māhavi. paccāliṅga maṃ sāhā|maehiṃ bāhūhiṃ. ajja|
 pahudi dūra|vattiṇī de bhavissaṃ.»

SHARNGA·RAVA:

4.115

Shakúntala is permitted to depart by the trees,
her kinsfolk during her stay in the forest,
since they replied to you with the sweet call
of a cuckoo.

GÁUTAMI: Child! The hermitage deities have given you
leave, as affectionately as kinsfolk. Bow to the Goddesses.

SHAKÚNTALA: (*does so; walks about, to her friends*) Dear
Priyam-vada! Though I am eager to see the noble lord,
as I leave the hermitage my feet move forward with great
anguish.

PRIYAM·VADA: It is not only your friends who are sad about
separation from you. As your departure approaches so
the penance grove, too, is seen to be in a sad state. For—

The doe lets go its mouthful of *darbha* grass, 4.120
the peacock is weary of dancing,
the vines, dropping yellow leaves,
seem to have trembling limbs.

SHAKÚNTALA: Father, I will bid farewell to my tendril-sister,
the *mádhavi*-vine.

KÁSHYAPA: I know your sisterly affection toward it. Greet it
here to your right.

SHAKÚNTALA: (*approaches the vine and embraces it, stam-
mering affectionately*) *Mádhavi*! Embrace me with your
branch-arms. From today onward I will be far from you.

KĀŚYAPAḤ: vatse. iyam idānīm cintanīyā me. paśya—

4.125 saṅkalpitaṃ prathamam eva mayā tav' ārthe
bhartāram ātma|sadṛśaṃ sva|guṇair gatā tvam,
asyās tu samprati varam tvayi vīta|cintaḥ
kāntaṃ samīpa|sahakāram ahaṃ kariṣye.

ŚAKUNTALĀ: (*sakhyāu upetya*) ८ esā doṇhaṃ pi vo hatthe ṇik-
khevo,

SAKHYAU: (*s'āśram*) ८ aaṃ jaṇo dāṇiṃ kassa sandiṭṭho, (*ru-
dataḥ.*)

KĀŚYAPAḤ: Anasūye, alaṃ ruditvā. nanu bhavatībhyām Śa-
kuntalā sthāpayitavyā. (*parikrāmanti.*)

ŚAKUNTALĀ: (*vilokya*) ८ tāda. esā uḍaja|payyanta|cāriṇī ga-
bbha|mantharā maa|vahū jadā āsaṇṇa|pasaviṇī bhava
tadā me kaṃ pi piyaṃ ṇivedāittaṃ visajjaissaha,

4.130 KĀŚYAPAḤ: vatse. n' êdaṃ vismariṣyate.

ŚAKUNTALĀ: (*gati|bhaṅgaṃ rūpayati.*)

SAKHYAU: ८ ko ṇu kkhu eso māda|kkanto via puṇo vasaṇassa
antaṃ geṇhadi?

KĀŚYAPAḤ: vatse!

yasya tvayā vraṇa|virohaṇam iṅgudīnāṃ
tailaṃ nyaṣicyata mukhe kuśa|sūci|viddhe
śyāmāka|muṣṭi|parivardhitako jahāti
so 'yaṃ na putraka|kṛtaḥ padavīm mṛgas te.

KÁSHYAPA: Child! She is my worry now. Look—

What I first had intended for you,
a husband like yourself, you have attained
by your own merits.

4.125

Now that my worry about you is over,
I will make her a husband
out of this nearby mango tree.

SHAKÚNTALA: (*approaches her friends*) I entrust her into your hands.

FRIENDS: (*tearfully*) To whom are we entrusted? (*They cry.*)

KÁSHYAPA: Anasúya, stop crying. Should you not be supporting Shakúntala? (*They walk on.*)

SHAKÚNTALA: (*looking*) Father! When this doe, roaming at the edge of the hut, slow with child, is about to give birth, please send me someone to announce the happy news.*

KÁSHYAPA: Child, this will not be forgotten.

4.130

SHAKÚNTALA: (*Mimes that her movement has been interrupted.*)

FRIENDS: Who can this be, who comes right up to her, as it were, who takes hold of the end of her garment?

KÁSHYAPA: Child,

The deer into whose mouth,
pierced by *kusha*-grass spikes,
you sprinkled wound-healing *íngudi* oil,
who was raised with handfuls
of *shyámaka*-grains and adopted as a son,
he will not leave your footsteps.

4.135 ŚAKUNTALĀ: (*dr̥ṣṭvā*) ʽvaccha! kiṃ maṃ saha|vāsa|pariccā-
 iṇiṃ kedava|siṇehaṃ aṇṇesasi? acira|pasūdʽ|ôvaradāe
 jaṇaṇīe viṇā vadḍhido ʽsi. idāṇiṃ pi mae virahidaṃ tu-
 maṃ tādo cintaissadi. tā paḍiṇiattasu. (rudatī prasthitā.)

KĀŚYAPAḤ: vatse!

utpakṣmaṇor nayanayor uparuddha|vṛttiṃ
 bāṣpaṃ kuru sthirataraṃ vihitʽ|ānubandham
 asminn alakṣita|natʽ|ônnata|bhūmi|bhāge
 mārge padāni khalu te viṣamī|bhavanti.

ŚĀRṆGARAVAḤ: «ā udakʽ|āntāt snigdho ʽnugamyata iti» sma-
 ryatām. tad idaṃ saras|tīram. atra saṃdiśya tataf prati-
 gantum arhasi.

KĀŚYAPAḤ: tena hʽ īmāṃ kṣīra|vṛkṣa|cchāyām āśrayāmaḥ.

4.140 *upaviśya sarve tathā kṛtvā tiṣṭhanti.*

KĀŚYAPAḤ: (*apavārya*) kiṃ nu khalu tatra|bhavato Duṣyan-
 tasya yukta|rūpaṃ asmābhiḥ saṃdeśyam? (*cintayati.*)

ANASŪYĀ: ʽsahi! ṇa so assame cintaṇijjo atthi jo tae viraha-
 antīe ṇa ussuḷkado ajja. pekkha dāva. (

ʽpadamiṇī|pattʽ|antariyaṃ
 vāhariaṃ ṇʽ āṇuvāharadi jāaṃ
 muha|uvvūḍha|muṇālaḥ
 tayi diṭṭhiṃ dei cakkʽ|āo.)

SHAKÚNTALA: (*looking*) Child, why do you follow me, who 4.135
abandons her companions, whose affection is false. You
were raised without your mother, who passed away soon
after your birth; now, abandoned by me as well, father
will look after you. So turn back. (*Sets off; weeping.*)

KÁSHYAPA: Child!

Restrain the flow of your tears about to break loose,
which hinders the function of your eyes
with their upturned eyelashes.
Your steps are uncertain on this path,
where depressions and elevations cannot be seen.

SHARNGA·RAVA: Scriptures teach that a loved one should be
accompanied up to the edge of water. This, then, is the
bank of the lake. Please instruct us here and turn back.

KÁSHYAPA: Let us resort to the shade of this fig tree.

All sit down and remain so. 4.140

KÁSHYAPA: (*aside*) Now, what would be an appropriate mes-
sage from us to his honor Dushyánta? (*Reflects.*)

ANASÚYA: My dear! There is no one imaginable in the her-
mitage who has not been made despondent by your
departure. Look, here,

The *chakra·vaka* bird,
called by his wife hidden among the lotus leaves,
does not reply, scattering fibers from his mouth,
he glances at you.

ŚAKUNTALĀ: (*vilokya*) ʽsahi. saccaṃ yeva ṇalinī|patt'antari-
daṃ piama saha|araṃ avekkhanti āduraṃ cakka|vāi āra-
sadi: “dukkaraṃ khu ahaṃ karemi.”

4.145 PRIYAMVADĀ:

ʽajja vi viṇā pieṇaṃ
gamaadi rāiṃ visūraṇā|dīhaṃ
hanta garuaṃ pi dukkhaṃ
āsā|bandho sahavedi.

KĀŚYAPAḤ: Śārṅgarava iti tvayā mad|vacanāt sa rājā Śakun-
talāṃ puras|kṛtya vaktavyaḥ.

ŚĀRṅGARAVAḤ: ājñāpayatu bhagavān.

KĀŚYAPAḤ:

4.150 asmān sādhu vicintya saṃyama|dhanān
uccaiḥ kulam c' ātmanas
tvayy asyāḥ katham apy abāndhava|kṛtām
sneha|pravṛttiṃ ca tām
sāmānya|pratipatti|pūrvakam iyaṃ
dāreṣu dṛśyā tvayā
bhāgy'ādhīnam ataf paraṃ na khalu tat
strī|bandhubhir yācyate.

ŚĀRṅGARAVAḤ: grhītaḥ saṃdeśaḥ.

KĀŚYAPAḤ: (*Śakuntalāṃ prati*) vatse. tvam idānīm anuśāsa-
nīyā. paśya. van'āukaso 'pi loka|jñā vayam.

ŚĀRṅGARĀVAḤ: na khalu dhīmatām kaś cid aviṣayo nāma.

ACT FOUR: THE FAREWELL

SHAKÚNTALA: (*looking*) Dear! It is true. The female *chakra-vaki* bird, not seeing her mate hidden by lotus leaves nearby, cries out piteously: "How I suffer!"

PRIYAM-VADA:

4.145

Today again she will pass the night,
long with suffering, without her beloved.
The bond of hope sustains
even deep sorrow.

KÁSHYAPA: Sharnga-rava, you must speak to the king in my name about Shakúntala as follows.

SHARNGA-RAVA: Command, your reverence.

KÁSHYAPA:

Having well considered
us who are rich in self-control,
and the noble family of yourself,
her spontaneous flow of affection toward you,
unaided by the intervention of kinsfolk,
she ought to be regarded among your wives
with equal honor;
more than that depends on fate,
indeed a woman's relatives do not beg for it.

4.150

SHARNGA-RAVA: I have memorized the message.

KÁSHYAPA: (*to Shakúntala*) Child! You must now be instructed. Look, we are forest-dwellers yet know the ways of the world.

SHARNGA-RAVA: Nothing is really beyond the ken of the wise.

KĀŚYAPAḤ: vatse. sā tvam itaḥ pati|kulam avāpya:

4.155 śuśrūṣasva gurūn kuru priya|sakhī|
 vṛttiṃ sapatnī|jane
 bhartur viprakṛt" āpi roṣaṇatayā
 mā sma pratīpaṃ gamah
 bhūyiṣṭhaṃ bhava dakṣiṇā parijane
 bhāgyeṣv anutsekinī
 yānty evaṃ gṛhiṇī|padaṃ yuvatayo
 vāmāḥ kulasy' ādhayaḥ.

kiṃ vā Gautamī bravīti?

GAUTAMĪ: "ittiaṃ khu yyeva edaṃ vahu|aṇe uvadeso, (Śa-
 kuntalāṃ prati) "jāde, evaṃ khu avadhārehi,

KĀŚYAPAḤ: vatse. ehi pariṣvajasva mām.

ŚAKUNTALĀ: "tāda. kim ido yyeva pia|sahio ṇiattanti?

4.160 KĀŚYAPAḤ: vatse ime api pradeye. tan na yuktam anayos
 tatr' āgantum. tvayā saha Gautamī yāsyati.

ŚAKUNTALĀ: (utthāya pitaram āliṅgya) "kadhaṃ dāṇiṃ tā-
 deṇa virahidā kari|sattha|paribaṭṭhā kareṇuā via pāṇā
 dhāraissaṃ, (iti roditi.)

KĀŚYAPAḤ: kim evaṃ kātār" āsi.

KÁSHYAPA: Child! When you have reached your husband's family from here:

Obey your elders, be a fair friend 4.155
 to your fellow wives;
 though slighted by your husband do not
 reciprocate with anger;
 always be polite to servants, do not be arrogant
 in your prosperity;
 in this way young girls become the matron
 of the family;
 those who act contrary are the misfortune
 of the family.

What does Gáutami say?

GÁUTAMI: That is all that needs to be taught to a bride. (*To Shakúntala*) Child, remember it well.

KÁSHYAPA: Child, come embrace me.

SHAKÚNTALA: Father, must my friends turn back right here?

KÁSHYAPA: Child, they too are to be given in marriage. 4.160
 Therefore it is not proper for them to go there. Gáutami
 will go with you.

SHAKÚNTALA: (*gets up and embraces her father*) How, separated from my father, like a female elephant strayed from the herd, will I support my vital breath? (*She cries.*)

KÁSHYAPA: Why are you so cowardly?

abhijanavato bhartuḥ ślāghye sthitā gṛhiṇī|pade
 vibhava|gurubhiḥ kṛtyair asya pratikṣaṇam ākulā
 tanayam acirāt prāc” īv’ ārkam prasūya ca pāraṇam
 mama viraha|jāṃ na tvaṃ vatse śucaṃ gaṇayiṣyasi.

api c’ êdam avadhāraya:

- 4.165 yadā śarīrasya śarīriṇaś ca
 pṛthaktvam ekāntata eva bhāvī
 āhārya|yogena vibhajyamānaf
 pareṇa ko nāma bhaved viṣādī?

(Śakuntalā pituḥ pādāyof patati.)

KĀŚYAPAḤ: yad icchasi tat te ’stu.

ŚAKUNTALĀ: (*sakhyāṁ upagamyā*) ʽhalā! edha duve yyeva
 maṃ samaṃ parīsaadhaṃ!]

SAKHYAU: (*tathā kṛtvā*) ʽsahi. so rāā jāi paccahiṇṇāṇa|man-
 tharo bhava tadā se imaṃ tadā|ṇāma|he’|aṅkidam aṅgu-
 līyaaṃ daṃsehi.] (*ity aṅgulīyakam dattaḥ.*)

- 4.170 ŚAKUNTALĀ: (*s’āśaṅkam*) ʽā sandeseṇa aṇukampida mhi.]

SAKHYAU: ʽmā bhāāhi. siṇeho vāmaṃ āsaṅkadi.]

ACT FOUR: THE FAREWELL

Assuming the celebrated status of matron
to a husband of worthy family,
involved every minute in his affairs,
important because of his status,
soon giving birth to a son who will fulfill you
just as the east gives birth to the sun,
you will count for nothing the grief
of separation from me.

And remember this:

When the absolute separation
of the soul and the body is inevitable, 4.165
who would be upset about the
surgical removal of a tumor?

(Shakúntala falls at the feet of her father.)

KÁSHYAPA: What you desire, that you shall have.

SHAKÚNTALA: *(approaches her two companions)* Friends! Embrace me both at once.

FRIENDS: *(do so)* My dear! If that king is slow to remember,
then show him this ring marked with his name. *(With this, they give her the ring.)*

SHAKÚNTALA: *(worried)* I am pitied right until I am sent off. 4.170

FRIENDS: Do not worry. Affection is apprehensive of the untoward.

ŚĀRṆGARAVAḤ: (*ūrdhvam avalokya*) yug' |ântaram adhirū-
ḍhaḥ savitā. tat tvaratāṃ bhavatī. (*utthāya*) ita ito bha-
vatī.

sarve parikrāmanti.

ŚAKUNTALĀ: (*bhūyaf pitaram āśliṣya sa/gadgadaṃ*) ८tāda, ka-
dā ṇu kkhu bhūas tavo|vaṇaṃ pekkhissam?

4.175 KĀŚYAPAḤ: vatse! śrūyatām

bhūtvā cirāya catur|anta|mahī|sapatnī
dauṣyantim apratirathaṃ tanayaṃ prasūya
tasmin niveśita|dhureṇa sah' āiva bhartrā
śānte kariṣyasi padaṃ punar āśrame 'smin.

GAUTAMĪ: ८jāde. parihīadi gamaṇa|velā. tā nivaṭṭhehi pitaraṃ
(*Kāśyapaṃ prati*) adha vā cireṇa esā pidaram ṇa nivaṭ-
ṭaissadi. tā nivaṭṭadu bhavaṃ.

KĀŚYAPAḤ: vatse, uparudhyate me tapo|'nuṣṭhānam. prati-
nivartitum icchāmi.

ŚAKUNTALĀ: (*punaḥ pitaram āśliṣya*) ८tādo ṇirukkaṇṭho bha-
vissadi, ahaṃ dāṇiṃ ukkaṇṭhā|bhāiṇī saṃvuttā.

4.180 KĀŚYAPAḤ: ayi! kiṃ māṃ jaḍī|karoṣi?

ACT FOUR: THE FAREWELL

SHARNGA·RAVA: (*looking up*) The sun has climbed into another sector of the sky. So make haste, your ladyship. (*arises*) This way, this way, your ladyship.

All walk about.

SHAKÚNTALA: (*embraces her father once more, sobbing*) Father, when will I see the penance grove again?

KÁSHYAPA: Child, listen,

4.175

When you have been the fellow wife of the earth
bounded by the cardinal points,
when you have given birth to Dushyánta's son,
whom none can withstand in battle,
when he has taken up the yoke,
with your husband alone you shall
set foot in this tranquil hermitage.

GÁUTAMI: Daughter, the time for your departure is slipping away. So send your father back. (*to Káshyapa*) But no, she will not send her father back after ever so long a time. Therefore please turn back, your reverence.

KÁSHYAPA: Child, my observance of penitence is interrupted. I wish to return.

SHAKÚNTALA: (*embraces her father again*) Father will be freed from sorrow, but I am now taking on sorrow.

KÁSHYAPA: Ah! Why are you stupefying me?

4.180

śamam eṣyati mama vatse
 katham iva śokas tvayā racita|pūrvam
 uṭaja|dvāra|virūḍhaṃ
 nīvāra|Baliṃ vilokayataḥ.

vatse, gaccha śivās te panthānaḥ santu!

iti niṣkrāntā Śakuntalā anuyāyibhiḥ saha.

SAKHYAU: (*ciraṃ vilokya*) 'haddhī! antaridā Saūntalā vaṇa|
 rāhiṃ.

4.185 KĀŚYAPAḤ: Anasūye, gatā vāṃ saha|dharma|cāriṇī. nigṛhya-
 tāṃ śok'āvegaḥ. anugacchataṃ māṃ prasthitam.

UBHE: 'tāda. Saūntalā|viraīdaṃ sunṇaṃ via tavo|vaṇaṃ pa-
 viśāmo.

KĀŚYAPAḤ: sneha|vṛttir iva darśanīyā. (*sa/vimarśam pari-
 kramya.*) hanta bhoḥ! Śakuntalāṃ viśrjya labdham idā-
 nīṃ svāsthyam. kutaḥ.

artho hi kanyā parakīya eva
 tām adya sampreṣya parigrahītuh
 jāto mam' āyaṃ viśad'|āntar|ātmā
 cirasya nikṣepam iv' ārpayitvā.

iti niṣkrāntāḥ sarve.

4.190

iti mahā|kavi|Kālidāsa|viracite
 Śakuntalā|nāmani nāṭake
 caturtho 'ṅkaḥ.

ACT FOUR: THE FAREWELL

Child, how will my grief be assuaged,
when I see the Bali-offering of wild rice,
just now planted by you,
sprouting at the cottage door?

Child, go, may your paths be happy!

Exit Shakúntala with her followers.

FRIENDS: (*looking for a long while*) Alas! Shakúntala is hidden by the rows of trees.

KÁSHYAPA: Anasúya, your companion in *dharma* is gone. 4.185
Control your grief. Follow me as I set off.

BOTH: Father, we enter a penance grove which seems empty without Shakúntala.

KÁSHYAPA: Love makes things seem like that. (*walks about, reflecting*) Well, now! Now that Shakúntala is seen off, I am at ease. Why?

A daughter is really another's possession.
Now that she is sent to her husband,
my inner self has become tranquil,
as if by returning a deposit after a long time.

All withdraw.

The end of the fourth act
in the play called "Shakúntala,"
composed by the great poet
Kali-dasa.

4.190

ACT FIVE:
THE TRAGEDY

tataf praviṣati kañcukī.

KANĀCUKĪ: (*ātmānaṃ vilokya*) aho bata kīdṛśīm vayo|’va-
sthāṃ prāpto ’smi.

«ācāra ity» adhikṛtena mayā gṛhītā
yā vetra|yaṣṭir avarodha|gṛheṣu rājñah
kāle s” āiva parihīna|niyoga|śakteḥ
gantum mam’ ēyam avalambana|vastu jātā.

yāvad abhyantara|gatayā devāy’ ānuṣṭheyaṃ akāla|kṣep’|
ārhaṃ nivedayāmi. (*dve pade gatvā*) kiṃ punas tat? (*saṃ-
smṛtya*) āṃ, Kaṇva|śiṣyās tapo|dhanā devaṃ draṣṭum
icchanti. bhoś citram idam,

5.5 kṣaṇāt prabodham āyāti
lañghyate tamasā punaḥ
nirvāsyataf pradīpasya
śikh” ēva jarato matiḥ.

parikramya.

ĀKĀṢE: Maudgalya! dharma|kāryam anatipātyaṃ devasya
nivedayitum icchāmi. kiṃ bravīṣi? «nanv idānīm eva
dharm’|āsanād utthitaf punar avarudhyate deva iti.» nanv
īdṛśo loka|tantr’|ādhikāraḥ. paśya,

Enter the chamberlain.

CHAMBERLAIN: (*looking at himself*) Dear me, how old I have become.

The cane staff of office I accepted
when I was put in charge
of the royal ladies' apartments, thinking:
"It is a customary formality," that very staff,
with the passing of time,
has become a means of support for me
as I fail to muster the strength to walk.

I must inform His Majesty, who is within, of matters that
brook no delay. (*takes two steps*) But what was it again?
(*tries to remember*) Ah, yes. Disciples of Kanva, ascetics,
wish to see His Majesty. Ah, how strange,

The intellect of an aged man
awakens suddenly, 5.5
then is once more overwhelmed
by darkness, just like the flame of a lamp
about to burn out.

Walks about.

OFFSTAGE: Maudgálya! I wish to inform His Majesty of a
religious duty that cannot be postponed. What do you
say? "But then His Majesty, who has just arisen from the
seat of judgment, will be disturbed again." But such is
the office of governing the world. Look,

bhānuḥ sakṛd yukta|turaṅga eva
 rātriṃ|divaṃ gandha|vahaf prayāti
 avekṣya dāhyaṃ na śamo 'sti vahnēḥ
 śaṣṭh'|āṃśa|vṛtter api dharma eṣaḥ.

kiṃ bravīṣi? «tena hi saṅgīta|śālā|saṅgataṃ maṇḍapaṃ gac-
 cha!» anuṣṭhīyatāṃ niyogaḥ, yāvat tatra gacchāmi. (*pa-
 rikramy' āvalokya ca*) eṣa devaḥ,

5.10 Manuḥ prajāḥ svā iva tantrayitvā
 niṣevate śrānta|manā viviktam
 yūthāni saṅcārya ravi|prataptaḥ
 śītaṃ divā sthānam iva dvip'|ēndraḥ.

*tataf praviśaty āsana|sthaf parimita|parivāraḥ rājā vidūṣakaś
 ca.*

VIDŪŠAKAḤ: (*karṇaṃ dattvā*) ८ bho ṇaṃ saṅgīda|sāliā? te-
 ṇa avadhāṇaṃ dehi, tāla|gadīe visuddhāe kkhu vīṇāe
 sara|saṅjoā suṇīanti. jāṇe! tattha|bhodī Haṃsavadiā vaṇ-
 ṇa|paricaaṃ karedi tti.

RĀJĀ: (*ākarma*) Mādhavya, tūṣṇīm bhava yāvad ākarṇayā-
 mi.

KAN̄CUKĪ: aye! vyāsakta|citto devaḥ. avasaraṃ tāvat pratipā-
 layāmi. (*vilokayan sthitaḥ*.)

ACT FIVE: THE TRAGEDY

The sun has yoked his horses once and for all,
wind blows day and night, behold:
there is no respite
 for the burning of fire,
and such too is the duty of him
 who receives the sixth part as tax.

What do you say? “Then go to the pavilion beside the music hall.” Carry on with your duty while I go there. (*walks about and looks around*) Here is His Majesty,

Who governs his subjects 5.10
 like the law-giver Manu,
retreating into solitude, mentally exhausted,
 just like a bull elephant, scorched by the sun,
 who resorts to a cool place after he has led
 the herds to graze by day.

Enter the king and the buffoon, seated, surrounded by a retinue.

BUFFOON: (*listening*) Oho! Is this not the music hall? Pay attention, I hear notes played on the *vina* keeping perfect time. I know! It must be her ladyship Hamsa·pádika practicing her musical phrases.

KING: (*trying to listen*) Madhávya, shut up so I can listen.

CHAMBERLAIN: Alas! His Majesty is engrossed. I will await an opportune moment. (*Remains watching.*)

5.15 NEPATHYE: (*gīyate:*)

᳚ahiṇava|mahu|loha|bhāvio
 taḥa paricumbia cūa|mañjarim
 kamala|vasai|metta|ṇivvuo
 mahu|ara vīsario si ṇaṃ kahaṃ?

RĀJĀ: aho rāga|parivāhiṇī gītiḥ.

VIDŪṢAKAḤ: ᳚kiṃ dāva se gīdiāc avi gahido bhaavadā akkha-
 r|attho?

RĀJĀ: (*smitaṃ kṛtvā*) vayasya, sakṛt|kṛta|praṇayo 'yaṃ janaḥ,
 tad asyāḥ kṛte Kulaprabhām antareṇa samupālambhaṃ
 upagato 'smi. tan mad|vacanād ucyatāṃ Haṃsapadikā:
 «nipuṇam upālabdhāḥ sma» iti.

5.20 VIDŪṢAKO: ᳚jaṃ bhavaṃ āṇavedi, (*utthāya*) ᳚bho vaassa! ga-
 hido tae parakīehiṃ hatthehiṃ sihaṇḍae accha|bhallo!
 aṽida|rāssa via ṇatthi me mokkho,

RĀJĀ: vayasya, gaccha! nāgarika|vṛttyā saṃjñāpay' āinām.

VIDŪṢAKAḤ: ᳚kā gadī! (*iti niṣkrāntaḥ*.)

RĀJĀ: (*sva/gatam*) kiṃ nu khalu gītam ākarṇy' ēdam evaṃ|
 vidh'ārtham iṣṭa|jana|virahād ṛte 'pi balavad utkaṇṭhito
 'smi? atha vā,

OFFSTAGE: (*a song is sung:*)

5.15

After you kissed the mango blossoms,
the way you did,
lusting for fresh honey;
how have you forgotten it, O bee,
contented to just linger on the lotus?

KING: Ah! A song suffused with passionate melody.

BUFFOON: What? You mean you could understand the point
of the lyrics?

KING: (*smiling*) My friend! I was once in love with her, and
so she rebukes me about lady Kula-prabha. Please say to
Hamsa-pádika in my name: "I am skillfully rebuked."

BUFFOON: As His Majesty commands. (*stands up*) My friend! 5.20
You are using another's hands to grab a bear by its tuft.
I am doomed to find no release,—just as one who has
not mastered his cravings.

KING: My friend, go! Address her in a gentlemanly manner.

BUFFOON: What a mess! (*Exit.*)

KING: (*to himself*) Now, why, I wonder, on hearing a song of
this kind, am I filled with a deep yearning, even though
I am not separated from a loved one? Or, rather,

ramyāṇi vīkṣya madhurāṃś ca niśamya śabdān
 paryutsukībhavati yat sukhito 'pi jantuḥ
 tac cetasā smarati nūnam abodha|pūrvam
 bhāva|sthiraṇi janana|āntara|sauhr̥dāni.

5.25 KAÑCUKĪ: (*upasṛtya, prañipatyā*) jayatu jayatu deva! ete kha-
 lu Hima|gira upatyak" |āraṇyakāḥ Kāśyapa|saṃdeśam
 ādāya sa|strīkās tapasvinaḥ saṃvṛttaḥ. śrutvā prabhaviṣ-
 ṇuf pramāṇam.

RĀJĀ: kiṃ Kāśyapa|saṃdeśa|hāriṇaḥ sa|strīkās tapasvinaḥ?

KAÑCUKĪ: atha kim?

RĀJĀ: tena hi mad|vacanād vijñāpyatām upādhyāyaḥ Soma-
 rātaḥ: «amūn āśrama|vāsinaḥ śrautena vidhinā sat|kṛtya
 svayam eva praveśayitum arhas' īti.» aham apy enān ta-
 pasvi|darśana|ōcite deśe pratipālayāmi.

KAÑCUKĪ: yad ājñāpayati devaḥ. (*iti niṣkrāntaḥ.*)

5.30 RĀJĀ: (*utthāya*) Vasumati, agni|śaraṇam ādeśaya.

PRATIHĀRĪ: 'ido ido devo. (*Parikrāmanti.*)

RĀJĀ: (*adhikāra|kheḍaṃ nirūpayitvā*) sarvaḥ prārthitam adhi-
 gamya sukhī saṃpadyate, rājñāṃ tu carit' |ārthatā duḥ-
 kha|ōttar" āiva. kutaḥ?

ACT FIVE: THE TRAGEDY

When even a happy being is filled with longing,
on seeing pleasing sights or hearing sweet words,
then, surely, his mind recalls, unconsciously,
deeply felt friendships of former births.

CHAMBERLAIN: (*approaches, prostrates*) Be victorious, be vic- 5.25
torious, Your Majesty! Ascetics dwelling in the forests of
the Himálaya's foothills are approaching, accompanied
by womenfolk. They bring a message from Káshyapa.
Hearing this, you are the authority to make a decision.

KING: Ascetics with women bearing a message from Kásh-
yapa?

CHAMBERLAIN: What now?

KING: Request the preceptor Soma-rata, in my name: "Please
welcome these hermit-dwellers according to the rite sanc-
tioned by the scriptures and introduce them to me your-
self." I, for my part, will receive them in a place befitting
an audience with ascetics.

CHAMBERLAIN: As His Majesty commands. (*Exit.*)

KING: (*arises*) Vásumati! Lead the way to the fire-sanctuary. 5.30

PORTRESS: This way, this way, Your Majesty. (*They walk
about.*)

KING: (*shows the weariness of his office*) Everyone who has
won his desire becomes happy. But, for kings, even the
attainment of the desired object is followed by pain.
How so?

autsukya|mātram avasādayati pratiṣṭhā
 kliśnāti labdha|paripālana|vṛttir eva
 n' âtiśram'|âpanayanāya yathā śramāya
 rājyaṃ sva|hasta|dhṛta|daṇḍam iv' ātapa|tram.

(*nepathye*) VAITĀLIKAḤ: vijayatām devaḥ.

5.35 sva|sukha|nirabhilāṣaḥ khidyase loka|hetoḥ
 pratidinam atha vā te sṛṣṭir evaṃ|vidh" âiva
 anubhavati hi mūrdhnā pādapas tīvram uṣṇam
 śamayati paritāpaṃ chāyayā saṃśritānām.

api ca,

niyamayasi vimārga|prasthitān ātta|daṇḍaḥ,
 praśamayasi vivādaṃ, kalpase rakṣaṇāya
 a|tanuṣu vibhaveṣu jñātayaḥ santu nāma
 tvayi tu parisamāptaṃ bandhu|kṛtyaṃ prajānām.

RĀJĀ: (*ākarma*) ete klānta|manasaf punar navī|bhūtāḥ
 smaḥ. (*parikramya*.)

PRATĪHĀRĪ: ʽeso ahiṇava|sammajjaṇa|ramaṇīo saṇṇihida|ka-
 vila|dheṇū aggi|saraṇ'|ālindo. tā ārohadu devo!

ACT FIVE: THE TRAGEDY

Ascendancy satisfies merely the longing for it,
protecting the won only brings pain.
Sovereignty does not so much alleviate fatigue
as it produces it, like a parasol held up
by its handle
with one's own hand.

(*offstage*) HERALD: Victory to His Majesty!

Day by day you toil for the welfare of the world, 5.35
indifferent to your own ease
—yet such is your birth.
For the tree endures with its crown fierce heat
and cools those
sheltering in its shade.

Moreover,

Taking up your magistrate's rod
you discipline those who have strayed
onto a wrong path;
you settle disputes; you afford protection.
When wealth is abundant,
relatives may be at hand;
but on you ultimately falls the kinsman's duty
toward your subjects.

KING: (*listening*) My wearied mind is refreshed. (*Walks about.*)

PORTRESS: Here is the terrace of the fire-sanctuary, pleasingly scoured clean, with its tawny cow nearby. Ascend, Your Majesty!

5.40 RĀJĀ: (*ārohaṇaṃ nāṭayitvā, parijan'*/'*âṃs'*/'*âvalambī tiṣṭhati. sa/vitarkam*) Vasumati. kim uddiśya tatra|bhavatā Kā-
śyapena mat|sakāśam iṣṣayaf prahitāḥ syuḥ?

kim tāvad vratinām upoḍha|tapasām
vighnais tapo dūṣitam?
dharm'|âraṇya|gateṣu kena cid uta
prāṇiṣv asac|ceṣṭitam?
āho svit prasavo mam' âpacaritair
viṣṭambhito vīrudhām?
ity ārūḍha|bahu|pratarkam apari-
cched'|ākulaṃ me manah.

PRATĪHĀRĪ: 'devassa bhuaṇa|parisaṅga|nivvude catur|assa-
me kudo eḍaṃ? kim tu suarid'|âhiṇandiṇo isīo devaṃ
sabhājaīdum āgadatti takkemi.

(*tataf praviśanti Gautamī / sahītāḥ Śakuntalām puraskṛtya
munayah. puraś c' âiṣām purohita/kañcukinau.*)

KAN̄CUKĪ: ita ito bhavantāḥ.

5.45 (*sarve parikrāmanti.*)

ACT FIVE: THE TRAGEDY

KING: (*mimes climbing up, stops supported by the shoulder of* 5.40
an attendant, deliberating) Vásumati. With what intention can his reverence Káshyapa have dispatched seers to me?

Might it be that the penance
of those following observances
who have amassed penitence is impeded?
Or is someone harming the animals
in the sacred forest?
Or is perhaps the flowering of the vines stunted
through my misdeeds?
My mind, filled with many conjectures,
is confounded by a lack of discernment.

PORTRESS: How could this be, while the four estates of life
are free from fear, thanks to His Majesty's embrace of
the earth? I imagine that the sages have come to laud
His Majesty, rejoicing in his good deeds.

(*Then enter the sages with Gáutami, preceded by Shakúntala.*
Before them go the priest and the chamberlain.)

CHAMBERLAIN: This way, this way, reverends.

(*All walk about.*)

5.45

ŚĀRŅGARAVAḤ:

mahā|bhāgaḥ satyaṃ nara|patir abhinna|sthitir asau
 na kaś cid varṇānām apatham apakṛṣṭo 'pi bhajate
 tath" āpi idaṃ śāsvat|paricita|viviktena manasā
 jan'ākīrṇaṃ manye huta|vaha|parītaṃ gṛham iva.

ŚĀRADVATAḤ: sthāne bhavataf pura|praveśād itthaṃ|bhūtaḥ
 saṃvegaḥ, aham api,

abhyaktam iva snātaḥ,
 śucir aśucim iva, prabuddha iva suptam
 baddham iva svaira|gatir
 janam avaśaḥ saṅginam avaimi.

5.50 ŚAKUNTALĀ: (*durnimittaṃ sūcayanti, sa/khedam*) 「ammo!
 kiṃ pi vām'|êtaraṃ me ṇaṇaṃ vipphuradi?»

GAUTAMĪ: 「paḍihadam amaṅgalaṃ! suhāiṃ de bhaṭṭi|kula|
 devadāo vidarantu!» (*parikrāmati.*)

PUROHITAḤ: (*rājānaṃ nirdiśya*) bhoh! tapasvinaḥ! asāv atra|
 bhavān varṇ'|āśramāṇāṃ rakṣitā prāg eva mukt'|āsanaf
 pratipālayati. paśyat' ānam.

ACT FIVE: THE TRAGEDY

SHARNGA·RAVA:

True, the magnanimous king
does not violate order;
no one among the social classes,
no matter how lowly,
pursues wrong ways;
Nevertheless, with my mind ever accustomed
to solitude
I consider this house,
crowded with people, as if it were on fire.

SHARAD·VATA: Justly you feel such disquiet as we enter the
citadel. I, too,

As a free man,
perceive these people attached to pleasure
as one who has bathed does one smeared,
as one who is pure does the impure,
as one who is awake does the sleeping,
as one who goes at will does the bound.

SHAKÚNTALA: (*acting an ominous portent, distressed*) Oh dear! 5.50
Why now should my right eye throb?

GÁUTAMI: May misfortune be warded off! May your husband's
familial deities grant you happiness! (*They walk about.*)

PRIEST: (*indicating the king*) Ye ascetics! Here is His Majesty,
protector of the classes and stages of life, awaiting you
arisen from his seat. Behold him!

ṚṢAYAḤ: mahā|brāhmaṇa! kāmam etad abhinandanīyam,
tath” āpi vayam atra madhya|sthāḥ. kutaḥ?

bhavanti namrās taravaf phal’|ôdgamaiḥ
nav’|âmbubhir dūra|vilambino ghanāḥ
anuddhataḥ sat|puruṣāḥ samṛddhibhiḥ
sva|bhāva ev’ âiṣa par’|ôpakāriṇām.

5.55 PRATĪHĀRĪ: ʹdeva! pasaṇṇa|muha|rāa dīsanti sattha|kayyā
isīo.

RĀJĀ: (*Śakuntalāṃ dṛṣtvā*) ath’ âtrabhavatī—
kā svid avaguṇṭhanavatī
n’ âtiparispṛuṭa|śarīra|lāvaṇyā
madhye tapo|dhanānām
kisalayam iva pāṇḍu|patrāṇām?

PRATĪHĀRĪ: ʹdeva kudūhaladāe vimhida mhi. ṇa me takko
pasīdadi.

PARIJANAḤ: ʹbhaṭṭā, daṃsaṇīā kkhu se ākidī lakkhīadi.

5.60 RĀJĀ: anirvarṇanīyaṃ para|kalatram!

ŚAKUNTALĀ: (*ātma|gatam, hastam urasi dattvā*) ʹhīa! kim
evaṃ vevasi? ayya|uttassa bhāva|tthidiṃ sumaria dhīram
dāva hohi.

PUROHITAḤ: (*puro gatvā*) deva! ete vidhivad arcitās tapa-
svinaḥ. kaś cid eṣām upādhyāya|saṃdeśah. taṃ devaḥ
śrotum arhati.

RĀJĀ: (*s’ādaram*) avahito ’smi.

ṚṢAYAḤ: (*upasṛtya, hastān udyamya*) vijayasva rājan!

ACT FIVE: THE TRAGEDY

SEERS: Great Brahmin! Granted, this is praiseworthy, nevertheless we remain indifferent. How so?

Trees are bent low when they bear fruit,
clouds hang low when loaded with fresh water,
good men are not made conceited by wealth,
this is simply the nature of those who help others.

PORTRESS: Your Majesty! The seers appear to have serene 5.55
countenances, inspiring confidence.

KING: (*seeing Shakúntala*) Then this lady—

Who might be this veiled lady,
the beauty of her body not quite revealed,
in the midst of those rich in penitence,
like a fresh bud among pale leaves?

PORTRESS: Your Majesty! I am filled with curiosity. I have
no idea.

RETINUE: Lord, her form is beautiful to behold.

KING: Another's wife must not be looked at! 5.60

SHAKÚNTALA: (*to herself, placing her hand on her chest*) My
heart, why do you flutter so? Remember my noble lord's
constancy and then be calm.

PRIEST: (*going ahead*) Your Majesty! Here are the ascetics,
honored according to custom. They have a message from
their teacher. Please hear it.

KING: (*respectfully*) I am attentive.

SEERS: (*approaching, stretching out their hands*) Be victorious,
O king!

5.65 RĀJĀ: sarvān abhivādaye vah.

RṢAYAḤ: svasti bhavate!

RĀJĀ: api nīrvighnaṃ tapaḥ?

RṢAYAḤ:

kuto dharma|kriyā|vighnaḥ
satāṃ rakṣitari tvayi
tamas tapati gharm'|āṃśau
katham āvir|bhaviṣyati?

5.70 RĀJĀ: arthavān me khalu rāja|śabdaḥ. atha bhagavāḥ lok'|
ānugrahāya kuśalī Kāśyapaḥ?

ŚĀRṆGARAVAḤ: svādhīna|kuśalāḥ siddhimantaḥ. sa bhavan-
tam anāmaya|praśna|pūrvakam idam āha.

RĀJĀ: kim ājñāpayati bhagavān?

ŚĀRṆGARAVAḤ: (*Śakuntalām uddiśya*) «yan mithaḥ|sama-
vāyād imāṃ madīyāṃ duhitaram upayeme, tan mayā
prīta|manasā yuvayor anujñātam. kutaḥ?

tvam arhatāṃ prāgra|haraḥ smṛto hi naḥ
Śakuntalā mūrtimat" īva sat|kriyā,
samānayaṃs tulya|guṇaṃ vadhū|varam
cirasya vācyam na gataḥ Prajāpatiḥ.

5.75 tad idānīm āpanna|sattvā pratigṛhyatām saha|dharma|cara-
ṇāy' ēti.»

KING: (*bowing*) I salute you all.

5.65

SEERS: Good fortune to you!

KING: Is your penance unimpeded?

SEERS:

How could there be any hindrance to the holy rites
of the good while you are their protector?
While the hot-rayed sun shines
how could darkness appear?

KING: My title “king” has become meaningful. Is his rever- 5.70
ence Káshyapa hale to bless the world with his grace?

SHARNGA·RAVA: The perfect ones have power over their own
welfare. After inquiring about your health, he says this
to your honor.

KING: What does his reverence command?

SHARNGA·RAVA: (*indicates Shakúntala*) “Since you married
this daughter of mine by mutual agreement, I am content
and give you both my consent. Why?

I consider you the foremost of the worthy,
Shakúntala is the embodiment of virtue,
as it were,
uniting a bride and groom of equal merit,
the creator has at last
done something commendable.

Now accept her, who is with child, to fulfill your joint 5.75
obligations.”

GAUTAMĪ: ʽbhadda|muha! vattukāmā thida mhi, ṇa a me
vaanʽ|āvaāso atthi. kadhaṃ ti?]

ʽṇʽ āvekkhio guru|aṇo
imāē ṇa a ettha pucchiā bandhū
ekk|ekkameṇa varie
kim bhaṇṇaü ekkam|ekkamhi?]

ŚAKUNTALĀ: (*apavārya, sʽôtkañṭham*) ʽkiṃ ṇu kkhu ajja|utta
bhaṇissadi?]

RĀJĀ: (*śaṅkʽ|ākulam ākarṇya.*) ayi! kim idam upanyastam?

5.80 ŚAKUNTALĀ: (*sva|gatam, sʽāśaṅkam.*) ʽhuṃ! pāvaṇo se vaanʽ|
ôvakkhevo,]

ŚĀRṆGARAVAḤ: kathaṃ nāma? atra|bhavanta eva sutarāṃ
loka|yātrā|niṣṇātāḥ.

satīm api jñāti|kulʽ|āika|saṃśrayāṃ
jano ʽnyathā bhartṛmatīm viśaṅkate
ataḥ samīpe pariṇetur iṣyate
tad|a|priyʽ āpi pramadā sva|bandhubhiḥ.

RĀJĀ: kim atra|bhavatī mayā pariṇīta|pūrvā?

ŚAKUNTALĀ: (*sa|viśādam, ātma|gatam*) ʽhīaa, saṃbhāvidā
khu de āsaṅkā!]

5.85 ŚĀRṆGARAVAḤ: rājan! kiṃ kṛta|kārya|dveṣād dharmam prati
vimukhatā rājñah?

GÁUTAMI: Kind sir! I am eager to speak, but it is not my place to speak. Why?

She did not consult her elders,
you did not ask her kinsfolk.
Since you chose one another,
what will you now say to each other?

SHAKÚNTALA: (*aside, longingly*) What will my noble lord say now?

KING: (*listening, assailed by doubt*) Ah! What are you insinuating?

SHAKÚNTALA: (*to herself, doubting*) Oh! His misgivings about her words are fire. 5.80

SHARNGA·RAVA: What is this? Your Majesty is well versed in the ways of the world.

Though she is virtuous,
people suspect a married woman
who stays only with her own relatives
to be otherwise.

Therefore, her own relatives send her
to the man who married her,
even if he loves her not.

KING: Have I married her?

SHAKÚNTALA: (*dejected, to herself*) My heart, your doubt proves itself to be well founded.

SHARNGA·RAVA: O King! Is this a king's aversion to duty because he reviles a deed he has done? 5.85

RĀJĀ: kuto 'yam a|sat|kalpanā|prasaṅgaḥ?

ŚĀRṄGARAVAḤ: mūrchanty amī vikārāḥ prāyeṇ' āiśvarya|ma-
tteṣu.

RĀJĀ: viśeṣeṇ' ādhikṣipto 'smi!

GAUTAMĪ: ʳjāde! mā muhuttaṃ lajja. avaṇāissam dāva de
avaguṇṭhaṇaṃ. tado bhaṭṭā tumaṃ ahijāṇissadi tti. (ya-
th") ōktaṃ karoti.)

5.90 RĀJĀ: (Śakuntalāṃ nirvarṇayan, sa/vismayam ātma/gatam)

idam upanataṃ evaṃ rūpaṃ a|kliṣṭa|kānti
prathama|parigrhītaṃ syān na v" ēty adhyavasyan
bhramara iva vibhāte kundam anta|tuṣāraṃ
na ca khalu paribhoktuṃ n' āpi śaknōmi hātum.

(iti vicārayan sthitaḥ.)

PARIJANAḤ: (jan'āntikam.) ʳaho dhamm'āvekkhidā bhaṭṭi-
ṇo! īdisaṃ ṇāma suh'ōvanadaṃ itthī|radaṇaṃ pekkhia,
ko aṇṇo viāredi?

ŚĀRṄGARAVAḤ: rājan? kim evaṃ joṣaṃ āsyate?

5.95 RĀJĀ: bhos tapasvin! cintayann api na khalu svī|karaṇam
atra|bhavatyāḥ smarāmi. tat katham anabhivyakta|sat-
tva|lakṣaṇāṃ ātmānaṃ kṣetriṇaṃ an|āśaṃsamānaḥ pra-
tipatsye?

ŚAKUNTALĀ: (apavārya) ʳhaddhī! kadhaṃ pariṇae yyeva san-
deho? bhaggā dāṇim me dūr'ārohiṇī āsā!

ACT FIVE: THE TRAGEDY

KING: What is this susceptibility to false fabrications?

SHARNGA·RAVA: Such changes for the worse commonly stupefy men drunk with power.

KING: I am gravely insulted!

GÁUTAMI: My daughter! For a moment, do not be bashful. I will remove your veil. Then the lord will recognize you.
(*Does so.*)

KING: (*observing Shakúntala, astonished, to himself*) 5.90

Trying to decide whether this figure
of flawless beauty, thus offered to me,
was in the past married or not,
I find myself unable to accept or relinquish,
just as a bee at dawn does
a jasmine blossom with dew within.

(*Remains pondering.*)

RETINUE: (*among themselves*) Oh! How the lord must respect his duty! Who else would waver, seeing such a jewel of a woman come by with such ease?

SHARNGA·RAVA: O King? Why do you remain so silent?

KING: Sir ascetic! Though I reflect, I cannot recall marrying 5.95
her ladyship. Then how could I take in a woman faintly showing signs of pregnancy, doubting myself to be her husband?

SHAKÚNTALA: (*aside*) Alas! How can he doubt even the marriage? Broken is my hope that had climbed so high.

ŚĀRŅGARAVAḤ: mā tāvat.

kṛt'ābhimarśām avamanyamānaḥ
sutam tvayā nāma munir vimānyaḥ
juṣtam pratigrāhayatā svam artham
pātrī|kṛto dasyur iv' āsi yena.

ŚĀRADVATAḤ: Śārṅgarava! virama tvam idānīm! Śakuntale!
vaktavyam uktam asmābhiḥ. so 'yam atra|bhavān idam
āha. tad dīyatām asmai pratyayaḥ.

5.100 ŚAKUNTALĀ: (*sva|gatam, sa/khedaṃ niḥśvasya*) ॥ idam avat-
thantaram gade tādise muhutta|rāge kiṃ vā sumarāvi-
deṇa saṃpadam teṇa? adha vā attā dāṇiṃ me sodhaṇō
tthi vivadiṣsam edam. (*prakāśam*) ॥ ayya|utta! (*ity|ardh'*
ōkte svagatam) ॥ adha vā saṃsaīdo dāṇiṃ me samudāā-
ro. (*prakāśam*) ॥ Porava! juttam nāma purā assama|pade
sabbhāv'|uttāṇa|hiaam imaṃ jaṇam samaa|puravam pa-
dāria īdisēhiṃ akkharehiṃ paccācakkhidum?

RĀJĀ: (*karnau spr̥ṣtvā*) śāntam pāpam!

vyapadeśam āvilayitum
kim īhase mām ca pātayitum
kūlam|kaṣ" ēva sindhuḥ
prasannam ogham taṭa|ruham ca.

ŚAKUNTALĀ: ॥ jāi param'|atthado para|pariggahaṇa|saṅkiṇā
tae evam uttam, tā ahiṇṇāṇeṇa guruṇā tuha sandēham
avaṇaīssam.

ACT FIVE: THE TRAGEDY

SHARNGA·RAVA: This will not do!

Are you to insult the sage whom you disrespected
by seducing his daughter;
He who welcomed you
to accept what was his,
and treated you, who were like a robber,
as a worthy recipient?

SHARAD·VATA: Sharnga·rava! You stop now! Shakúntala! We
have said what we had to say. This is what His Majesty
says. Give him proof.

SHAKÚNTALA: (*to herself; sighing, distressed*) What is the use 5.100
now of reminding one who has undergone such a
change, one whose love was so short-lived? Nevertheless,
my name must be cleared, so I will dispute it. (*aloud*)
My noble lord! (*to herself in midsentence*) But no, this
address is now contested. (*aloud*) Páurava! Is it right to
reject with such words this person whose heart is by na-
ture open, whom you seduced in the hermitage grounds
making promises?

KING: (*holding his ears*) Stop this evil!

Why do you attempt to befoul your name
and cause my downfall,
just as a river, surging against its bank
does to its pure stream and tree on its verge.

SHAKÚNTALA: If you speak like this because you truly fear
that I am another's wife, then I will dispel your doubt
with this weighty token of recognition.

RĀJĀ: udāram!

5.105 ŚAKUNTALĀ: (*mudrā/sthānaṃ parāṃśya*) 𑖀haddhī! aṅgulīa|
suṇṇā me aṅgulī, (*tāpasīm paśyati.*)

GAUTAMĪ: 𑖀ṇa kkhu de Sakk'āvadāre Sacī|titth'ōdaaṃ ava-
gāhamāṇāe pabbhaṭṭho aṅgulīao?

RĀJĀ: (*sa/smitam*) idaṃ tad yautukam pratyutpannam strī-
ṇām iti yad ucyate.

ŚAKUNTALĀ: 𑖀ettha dāva vihiṇā daṃśidaṃ pahuttaṇāṃ. ava-
raṃ de kadhaissaṃ.

RĀJĀ: śrotavyam idānīm saṃvṛttam.

5.110 ŚAKUNTALĀ: 𑖀ṇa kkhu tatth|ekka|diase ṇo|mālīā|maṇḍavae
ṇaliṇī|patta|bhāaṇa|gadaṃ udaaṃ tava hattha|saṇṇihi-
daṃ āsi?

RĀJĀ: śṛṇumas tāvat.

ŚAKUNTALĀ: 𑖀tak|khaṇaṃ ca mama so kidaa|puttao hariṇao
uvatthido, «tado tae aam dāva paḍhamam pivadu» tti
aṇukampiṇā uvacchandido, ṇa uṇa de avariīdassa hat-
thabbhāso uvagado. pacchā tassim yeva udae mae gahide
paṇaa|pakāsa|puvvaṃ pahasido si. bhaṇidaṃ ca tae: «sa-
vvo sa|gandhe vīsasidi duve vi ettha āraṇṇaa tti.»

RĀJĀ: (*vīhasan*) ebhir ātma|kārya|nirvartinīnām yoṣitām an-
ṛta|vān|madhubhir ākr̥ṣyante viṣayiṇaḥ.

ACT FIVE: THE TRAGEDY

KING: How noble!

SHAKÚNTALA: (*feels the place of the signet ring*) Oh no! The 5.105
ring is not on my finger. (*Looks to the female ascetic.*)

GÁUTAMI: Might not the ring have slipped off when you
submerged yourself into the waters of Shachi-ford at the
place of Indra's Descent?

KING: (*smiling*) This must be what is called the ready wit
that is the dowry of women.

SHAKÚNTALA: Here fate has shown its lordship. I will tell
you something else.

KING: Now we come to something that must be heard.

SHAKÚNTALA: One day, in the jasmine bower, did you not 5.110
have water in a lily-leaf bowl held in your hand?

KING: Let's hear it, then.

SHAKÚNTALA: At that moment the young antelope whom I
had adopted as my son appeared. Then you coaxed him
kindly, saying: "Well, let him drink first." But, unfamiliar
with you, he did not take it from your hand. Then,
when he took that same water from me, you laughed
after you showed affection. And you said: "Everyone
trusts someone who bears the same scent. Both of you
are foresters."

KING: (*laughing*) With such honey of false words, women,
scheming to meet their own ends, ensnare pleasure-
seekers.

GAUTAMĪ: 𑀧 mahā|bhāa! ṇ' ârihasi ittikaṃ mantaïdum. tavo|
vāṇa|saṃvaddhido kkhu aam jaṇo aṇabhiṇṇo kedavassa,

5.115 RĀJĀ: tāpasa|vṛddhe!

strīṇām asīkṣita|paṭutvam amānuṣīṣu
saṃdrśyate kim uta yāf pratibodhavatyah,
prāg antarikṣa|gamanāt svam apatyajātam
anya|dvijaif para|bhṛtaḥ kila poṣayanti.

ŚAKUNTALĀ: (sa/roṣam) 𑀧 attaṇo hia' |āṇumāṇeṇa savvaṃ pek-
khasi! ko aṇṇo dhamma|kañcua|pavesiṇo taṇa|chaṇṇa|
kūv' |ôvammaṣa tav' āṇukārī bhavissadi?

RĀJĀ: (sva/gatam.) vana|vāsād avibhramaf punar atra|bhava-
tyāḥ kopo lakṣyate. tathā hi,

na tiryag avaloki cakṣur atilohitaṃ kevalaṃ
vaco 'pi paruṣ' |ākṣaraṃ na ca padeṣu saṃsajjate
him' |ārta iva vepate sakala eṣa bimb' |ādharah
svabhāva|vinate bhruvau yugapad eva bhedaṃ gate.

5.120 (prakāśam) bhadre, Duṣyanta|caritam prajāsu prathitaṃ,
tath" āp' idaṃ na lakṣaye.

GÁUTAMI: Your Majesty! You must not speak thus. Raised
in the penance grove, she does not know deceit.

KING: Old nun!*

5.115

Untaught cunning is evident among females
not human,
how much more so among those
that are intelligent.
Before flying away into the sky,
female cuckoos ensure
their offspring is reared by other birds.

SHAKÚNTALA: (*angrily*) You perceive everything according
to the workings of your own heart! Can there be anybody
else like you, girding himself in the armor of righteous-
ness, resembling a well concealed by grass?

KING: (*to himself*) On the other hand, the lady's unfeigned
anger appears to be that of one raised in the forest. For,

Her eye casts no side glances,
but just glares very red,
her voice is harsh and does not slur its words,
her whole *bimba*-red lower lip shivers
as if pained by the cold,
her naturally curved brows
have at once knitted together.

(*aloud*) Good woman, Dushyánta's behavior is well known 5.120
to his subjects, yet I note no such thing.

ŚAKUNTALĀ:

ṛtumhe yyeva pamāṇam
jāṇadha dhamma|tthidiṃ ca loassa
lajjā|viñijjidāo
jāṇanti khu kiṃ ṇṇu mahilāo?

ṛsuṣṭhu dāva! sacchand'|āriṇī kad" amhi jā ahaṃ imassa Pu-
ru|vaṃsa|paccaṇa hiaa|sattha|dhārassa muha|mahuṇo
hatth'|abbhāsaṃ uvagadā, (iti mukham āvṛtya roditi.)

BHĀGURIḤ: ittham apratihataṃ cāpalaṃ dahati. ataḥ khalu,

5.125 parīkṣya sarvaṃ kartavyaṃ
viśeṣāt saṃvidah kriyāḥ
ajñāta|hṛdayeṣv evaṃ
vairī|bhavati sauhṛdam.

RĀJĀ: ayi bhoḥ! kim atra|bhavatī|pratyayād ev' āsmān atiba-
lena kṣiṇvanti bhavantaḥ?

ŚĀRṆGARAVAḤ: śrutaṃ bhavadbhir adhar'|ōttaram.

ā janmanaḥ śāṭhyam asīkṣito yas
tasy' āpramāṇaṃ vacanam janasya!
par'|ābhisaṃdhānam adhīyate yair
«vidy" ēti» te santu kil' āpta|vācaḥ!

RĀJĀ: hanta bhoḥ, satya|vādin! abhyupagataṃ tāvad asmā-
bhir, evaṃ|vidhā vayam. kiṃ punar imām abhisaṃdhāya
labhyate?

ACT FIVE: THE TRAGEDY

SHAKÚNTALA:

You alone are the authority
and you know the ways of the world,
what possibly can timid women know?

So be it! I have been made a wanton woman, I who, trusting
in the lineage of Puru, have fallen into the hands of a
man with a honeyed mouth but a blade in his heart.
(*Averts her face and weeps.*)

BHÁGURI: This is how an unrestrained rash deed burns.
That is why,

One should enter into alliances, above all, 5.125
after checking everything carefully.
This is how among those
whose hearts are unknown,
affection turns to hatred.

KING: Ah! sir! Why with just the testimony of her ladyship
do you grievously cast a slur upon me.

SHARNGA·RAVA: Your Majesty has got it upside down.

The words of a person
who since birth has not known deceit
have no authority!
Those who have made a study
of cheating others,
calling it "politics,"
they are reliable authorities!

KING: Alas, speaker of the truth! We admit to being political.
But what would be gained from deceiving her?

5.130 ŚĀRADVATAḤ: vinipātaḥ.

rājā: taṃ n' āhaṃ prārthaye.

ŚĀRADVATAḤ: bho rājan! kim uttar' |ōttarair? anuṣṭhita | gu-
ru | saṃdeśāḥ smaḥ. saṃprati nirgacchāmahe vayam.

tad eṣā bhavataḥ patnī
tyaja v' āināṃ gṛhāṇa vā
upayantur hi dāreṣu
prabhutā sarvato | mukhī.

Gautami, gaccha gacch' āgrataḥ! (*iti prasthitāḥ.*)

5.135 ŚAKUNTALĀ: (*sa/dainyam*) ॥ hum! imiṇā dāva kedaveṇa vi-
ppaladdha mhi. tumhe vi maṃ paricāidum icchadha.
tā kā gadī? (*iti Gautamīm anugacchati.*)

GĀUTAMI: (*sthitvā*) ॥ vaccha Saṅgarava! aṇugacchady eṣā ka-
ruṇa | parideviṇī Saūntalā. paccādesa | kaluse bhaṭṭāre kiṃ
vā puttīā me karedu?

ŚĀRṆGARAVAḤ: (*purodhasā saṃjñitafpratinivṛtṭya*) āḥ! puro |
bhāge! kim idaṃ svātantryam avalambyate? (*Śakuntalā
bhītā vepate.*)

ŚĀRṆGARAVAḤ: śṛṇotu bhavatī!

yadi yathā vadati kṣiti | pas tathā
tvam asi kiṃ piṭṛ | śoka | dayā tvayā
atha tu vetsi śuci vratam ātmanaḥ
pati | gṛhe tava dāsyam api kṣamam.

SHARÁDVATA: Ruin!

5.130

KING: That is not what I seek.

SHARÁDVATA: King! What's the point of this dispute? We have carried out our preceptors command. Now we depart.

So she is your wife, take her or leave her.
For a husband's power over his wives
is all-encompassing.

Gáutami, go, go ahead! (*They set off.*)

SHAKÚNTALA: (*pitifully*) Oh no! I really have been deceived 5.135
by this cheat. You, too, are about to abandon me. What
is the way out? (*With this, she follows Gáutami.*)

GÁUTAMI: (*stops*) Child, Sharnga-rava. Shakúntala, lamenting piteously, is following us. When her husband is so vile as to reject her, what can my daughter do?

SHARNGA·RAVA: (*turns around, beckoned by the priest*) Ah!
You forward woman! Are you being willful? (*Shakúntala trembles with fear.*)

SHARNGA·RAVA: Listen!

If you are as the king says,
then what have we to do with you,
who brings grief to your father?
But if you know your conduct to be pure,
then even slavery in your husband's house
is bearable.

5.140 tiṣṭha! sādhayāmo vayam.

RĀJĀ: bhos tapasvin! kim atra|bhavatīm vipralabhase?

kumudāny eva śas'āṅkaḥ
 savitā bodhayati pañka|jāny eva
 vaśināṃ hi para|parigraha|
 saṃśleṣa|parāṇ|mukhī vṛttiḥ.

ŚĀRṄGARAVAḤ: rājan! atha pūrva|parigraho 'ny'|āsaṅgād vi-
 smṛto bhavet, tadā katham adharma|bhīro?

RĀJĀ: bhavantam eva guru|lāghavam prakṣyāmi.

5.145 mūḍhaḥ syām aham eṣā vā
 vaden mithy" ēti saṃśaye—
 dāra|tyāgī bhavāmy āho
 para|strī|sparśa|pāṃsulaḥ.

PURODHĀḤ: (*vicārya*) yadi tāvad evaṃ kriyate. . .

RĀJĀ: . . . anuśāstu mām bhavān.

PURODHĀḤ: atra|bhavatī tavat ā prasavād mad|grhe tiṣṭha-
 tu. bhūtam idam ucyate: tvaṃ sādhubhir ādiṣṭaḥ pratha-
 mam cakra|vartināṃ janayiṣyas' īti. sa cen muni|dau-
 hitras tal|lakṣaṇ'|ôpapanno bhaviṣyati tataf pratinandya
 śuddh'|āntam enāṃ praveśayiṣyas' īti. viparyaye pitur
 asyāḥ samīpa|gamanam upasthitam eva.

Stay! We are leaving.

5.140

KING: Ascetic! Why do you deceive the lady?

The moon awakens only night-lilies,
the sun only lotuses.

The character of the self-restrained recoils
from embracing the wife of another.

SHARNGA·RAVA: King! What if your previous conquest has
been forgotten because you are preoccupied with another woman,
then what, O shunner of dishonor?

KING: Let me ask his honor what is more plausible here.

Doubting whether I might be oblivious
or whether she might speak falsely—
shall I become a wife-reviler
or a defiler of another's wife?

5.145

PRIEST: (*considering*) What if we were to do this. . .

KING: . . . Please advise me.

PRIEST: Let her ladyship stay in my house until she has
given birth. I say this advisedly: You were told by the
wise that your firstborn will be an emperor. If the son
of the sage's daughter is endowed with the appropriate
marks, then congratulate her and welcome her into the
female apartments. Otherwise, you should send her back
to her father.

RĀJĀ: yathā gurubhyo rocate.

5.150 PURODHĀḤ: vatse, anugaccha mām!

ŚAKUNTALĀ: (*rudatī*) 'bhaavadi Vasu|he! dehi me viaram!]
(*iti niṣkrāntā saha sakalaif purodhasā ca.*)

RĀJĀ: (*śāpa/vyavahita/smṛtiḥ Śakuntalām eva cintayati.*)

NEPATHYE: āścaryam āścaryam!

RĀJĀ: (*karṇam dattvā*) kiṃ nu khalu syāt?

5.155 PUROHITAḤ: (*praviśya*) deva! adbhutam khalu saṃvṛttam.

RĀJĀ: kim iva?

PURODHĀḤ: parivṛtteṣu Kaṇva|śiṣyeṣu,

sā nindantī svāni bhāgyāni bālā

bāh'|ūtkṣepaṃ krandiduṃ ca pravṛttā. . .

RĀJĀ: kiṃ ca?

ACT FIVE: THE TRAGEDY

KING: As my preceptor wishes.

PRIEST: Child! Follow me.

5.150

SHAKÚNTALA: (*crying*) Goddess Earth, give me an opening.

(*She goes out with the priest and all others.*)

KING: (*His memory blocked by the curse, he thinks about Shakúntala.*)

OFFSTAGE: A miracle, a miracle!

KING: (*listening*) What can be happening now?

PRIEST: (*entering*) Your Majesty! A miracle has occurred.

5.155

KING: What kind of miracle?

PRIEST: When Kanva's disciples had departed,

When the girl, lamenting her lot,
began to weep,
tossing up her arms. . .

KING: What then?

5.160 PURODHĀḤ:

stri|saṁsthānaṁ c' âpsaras|tīrtham ārād
ākṣipy' âiva jyotir enāṁ tiro 'bhūt.

(sarve vismitāḥ.)

RĀJĀ: bhagavan, prāg api sa asmābhir arthaf pratyādiṣṭa eva.
kiṁ vṛthā tarken' ânviṣṭeṇa viśramāmi?

PURODHĀḤ: vijayasva! (iti niṣkrāntaḥ.)

5.165 RĀJĀ: (sa/smitam) Vasumati! paryākulo 'smi. śayana|bhū-
mim ādeśaya.

PRATĪHĀRĪ: (s'ādaraṁ) ८ido ido devo, (parikrāṁanti.)

RĀJĀ: (ātma|gatam)

kāmaṁ pratyādiṣṭāṁ
smarāmi na parigrahaṁ munes tanayām
balavat tu dūyamānaṁ
pratyāyayat' âva māṁ hṛdayam.

iti niṣkrāntāḥ sarve.

5.170

iti mahā|kavi|Kālidāsa|viracite
Śakuntalā|nāmani nāṭake
pañcamo 'ñkaḥ.

PRIEST:

5.160

A light in female shape fell upon her
near Nymph-ford and whisked her away.

(All are amazed.)

KING: Your reverence, I have already settled this matter.
Why should I weary myself with vain conjectures?

PRIEST: Be victorious. *(Exit.)*

KING: *(smiling)* Vásumati! I am troubled. Lead the way to 5.165
the bedchamber.

CHAMBERLAIN: *(respectfully)* This way, Your Majesty, this
way. *(They walk about.)*

KING: *(to himself)*

Though I cannot recall marrying
the sage's daughter I rejected,
but my sorely pained heart seems to want me to.

All go out.

Thus ends the fifth act
in the play called "Shakúntala,"
composed by the great poet Kali-dasa.

5.170

ACT SIX:
THE LONGING

(*tatafpraviṣati nāgarika/śyālafpaścād/baddhaṃ puruṣaṃ ādā-
ya rakṣiṇau ca.*)

RAKṢIṆAU: (*puruṣaṃ tāḍayitvā*) ʽale kumbhilaā! kadhehi ka-
hiṃ tae eṣe mahā|maṇi|patthal|ukkiṇṇa|ṇām|akkhale
lāakīʽ|aṅgulīae śamāśadite?]

PURUṢAḤ: (*bhayaṃ nāṭayitvā*) ʽpaśīdantu paśīdantu bhādu-
a|miśśā! hage kkhu īdiśaśśa kammaṇo ṇa kalle!]

PRATHAMAḤ: ʽkiṃ ṇu kkhu śohaṇe bamhaṇe tti kalia laññā
paḍiggahe diṇṇe?]

6.5 PURUṢAḤ: ʽāṇadha daṇiṃ! hage Śakkāvadāla|vāśīke dhīva-
le. . .]

DVITĪYAḤ: ʽpāḍac|calā! kiṃ khu de amhehiṃ jādī puścīdā?]

ŚYĀLAḤ: ʽSūaa! kadhedu savvaṃ aṇukkameṇa. mā ṇaṃ an-
tarā paḍibandhiṭṭha.]

RAKṢIṆAU: ʽjaṃ āutte āṇavedi. . . bhaṇa, bhaṇa!]

PURUṢAḤ: ʽśe hage jāla|baḍiśʽ|ādīhiṃ maśca|bandhaṇʽ|ôvāe-
hiṃ kuḍumba|bhalanaṃ kalemi.]

6.10 ŚYĀLAḤ: (*prahasya*) ʽvisuddho dāṇiṃ de ājīo!]

PURUṢAḤ: ʽbhaṭṭā!]

ʽśahajaṃ kila jaṃ pi ṇindidaṃ
ṇa hi taṃ kamma vivajjaṇīaam
paśu|mālaka|kamma|ḍālune
aṇukampā|midu eva śottie.]

(Enter the city's captain of the police with a man whose hands are bound behind his back and two guards.)

GUARDS: *(beating the man)* Hey, you bandit! Confess where you got the king's signet ring, set with a valuable stone, incised with his name?

MAN: *(acting fear)* Have mercy, have mercy, my esteemed brothers! I'm not capable of such a thing.

FIRST GUARD: Perhaps the king gave it to you as a present, thinking that you are a saintly brahmin?

MAN: Hear me out now! I'm a fisherman living at "Indra's 6.5
Descent". . .

SECOND GUARD: You thief! Did we ask you about your caste?

POLICE CAPTAIN: Súchaka! Let him recount everything in order. Stop interrupting him.

GUARDS: As the brother-in-law commands. . . Confess, confess!*

MAN: I support my family with fishing tackle such as nets and hooks.

BROTHER-IN-LAW: *(laughing)* A saintly profession! 6.10

MAN: Lord!

It is said that whatever one's hereditary trade,
even if it be despised,
it must not be abandoned.
A learned brahmin, gentle with compassion,
can cruelly sacrifice animals.

ŚYĀLAḤ: 'tado tado!]

PURUṢAḤ: 'adh'|ekka|diaśe khaṇḍaśo lohida|maśce mae kap-
pide. jāva taśśa udal'|abbhantale edaṃ ladaṇa|bhāśulaṃ
aṅgulīyaam pekkhāmi. paścā idha ṇaṃ vikkaāa daṃśa-
naante gahide bhāva|miśśehiṃ. ittike dāva edaśśa āgame;
adhuṇā māledha kuṭṭedha vā!]

6.15 ŚYĀLAḤ: (*aṅgulīyakam āghrāya*) 'Jāṇaa! macch|odara|saṇṭhi-
daṃ ti ṇatthi saṃdeho. tadhā aam se vīsa|gandho. āgamo
dāṇiṃ edassa vimarisidavvo: tā edha rā|ulaṃ yeva gac-
chamha,]

RAKṢIṆAU: 'gaśca, ṇāḍha gaṇṭhi|bhedaa! (*sarve parikrāma-
nti.*)

ŚYĀLAḤ: 'Sūaa! idha maṃ goulā|duvāre appamattā paḍivāle-
dha jāva imaṃ jadh|āgamaṃ aṅgulīaam bhaṭṭiṇo uvaṇīa
tadīya|śāsaṇaṃ paḍicchīa ṇikkamāmi]

UBHAU: 'paviśadu āutte śāmi|paśādāa! (*śyālo niṣkrāntaḥ.*)

PRATHAMAḤ: 'Jāṇaā, cilāadi āutte,]

6.20 DVITĪYAḤ: 'ṇaṃ avaśal'|ôvaśappanīā lāāṇo,]

PRATHAMAḤ: 'vaaśā, phulanti mama hatthā imaśśa vaśaṇiṇo
piṇaddhum,] (*puruṣaṃ nirdiśati.*)

PURUṢAḤ: 'ṇ' ālihadi bhādu|bhāduke akāla|mālake bhavi-
dum,]

DVITĪYAḤ: (*vilokya*) '... eśe amhāṇaṃ īśale patte geṇḥia lāa|
śāsaṇaṃ,] (*puruṣaṃ prati*) 'śaūlāṇaṃ muhaṃ pekkhaśi
adhavā giddha|śīalāṇaṃ balī bhaviśaśśi,]

ACT SIX: THE LONGING

BROTHER-IN-LAW: Ok, ok!

MAN: Now, one day I was chopping up a *róhita* carp, when I saw in its guts this ring gleaming with a jewel. Afterwards, as I was showing it around here for sale, you gents arrested me. That is how I got it; now kill me or beat me!

BROTHER-IN-LAW: (*smelling the ring*) Jánaka! There can be 6.15
no doubt, it has been in the guts of a fish. This is why it reeks of raw flesh. Its origin must now be investigated: let us go to the royal court.

GUARDS: Move along, lord pick-pocket! (*All walk about.*)

BROTHER-IN-LAW: Súchaka! You two be vigilant and wait for me here at the main gate until I inform his majesty of the provenance of the ring, receive his orders, and return.

BOTH: May the sister's husband be favorably received by his majesty! (*Exit the brother-in-law.*)

FIRST: Jánaka, the sister's husband is taking his time.

SECOND: You must take into account that you have to wait 6.20
for the right moment to approach a king.

FIRST: Buddy, my hands are itching to throttle this wretch.
(*Points to the man.*)

MAN: It is not right for someone addressed with the good name "brother" to bring an untimely death.

SECOND: (*looking*) . . . here comes our master with the king's orders. (*to the man*) You'll either see the faces of your family* or become an offering to vultures and jackals.

(*praviśya*) ŚYĀLAḤ: 'sigghaṃ sigghaṃ edaṃ. . .' (*ity ardh'*/
ôkte)

6.25 PURUṢAḤ: 'hā hade mhi! (*iti viśadaṃ nāṭayati*.)

ŚYĀLAḤ: 'muñcedha re muñcedha jāl'ôvajīviṇaṃ! uvava-
ṇṇo se kila aṅgulīaassa āgamo. amha|sāmiṇā yeva me
kadhidaṃ.

PRATHAMAḤ: 'jaṃ āṇavedi āutte! Jama|vaśadiṃ gamia. . .
khaṇḍaṃ ca via paḍiṇiutte (*puruṣaṃ muñcati*)

PURUṢAḤ: (*śyālaṃ praṇamya*) 'bhaṭṭā! tava kelake me jīvide!

ŚYĀLAḤ: 'utthehi! esa bhaṭṭiṇā aṅgulīaa | mulla | sammido
pāridosio vi de dāvido.

6.30 PURUṢAḤ: (*sa|harṣaṃ pragrhya*) 'aṇugahide mhi.

PRATHAMAḤ: 'tadhā nāma aṇugahide jaṃ sūlādo avadālia
hatthi|kkhandhe paḍiṭṭhāvide.

DVITĪYAḤ: 'āuttā! pālidosio kadhedi mah"âliha|ladaṇeṇa
teṇa aṅgulīaeṇa bhaṭṭiṇo paḍhama|bahu|madeṇa hoda-
vvaṃ.

ŚYĀLAḤ: 'ṇa ca tassiṃ mah"âriha|radaṇaṃ ti bahu|māṇaṃ
bhaṭṭiṇo takkemi.

UBHE: 'kiṃ khu?

6.35 ŚYĀLAḤ: 'takkemi tassa daṃsaṇeṇa ko vi ahilasido jaṇo bha-
ṭṭiṇā sumārīdo tti, jado taṃ pekkhia muhuttaṃ paḍi|
gambhīro payyussuamaṇo saṃvutto.

ACT SIX: THE LONGING

(*enter the*) BROTHER-IN-LAW: Quickly, quickly, he. . . (*in mid-sentence*)

MAN: Oh! I'm dead! (*Mimes despair.*) 6.25

BROTHER-IN-LAW: Free him! Hey! Free the fisherman! His account of the ring's origin checks out. Our master has told me so himself.

FIRST: As the brother-in-law orders! Entering the house of Death he has slipped out again through a crack. (*He releases the man.*)

MAN: (*bowing to the brother-in-law*) Master! My life is yours.

BROTHER-IN-LAW: Get up! This reward, equal in value to the ring, is to be given to you.

MAN: (*accepting it joyfully*) I am favored. 6.30

FIRST: Favored to the extent of being taken down from impalement and set upon an elephant's back.

SECOND: Sister's husband! The reward reveals that the king must greatly value this ring with its precious stone.

BROTHER-IN-LAW: I do not think that his majesty valued it because of its precious stone.

BOTH: Why then?

BROTHER-IN-LAW: I hazard a guess that its sight reminded 6.35
his majesty of some cherished person, because upon seeing it he, normally so composed, showed for a moment a yearning.

DVITĪYAKAḤ: 「sādhu mantidaṃ ṇāma āutteṇa,」

PRATHAMAḤ: 「ṇaṃ bhaṇāmi imaśśa kade maścaliā|śattuṇo
tti!」 (*iti puruṣam s'āsūyaṃ paśyati.*)

PURUṢAḤ: 「bhaṭṭā! ido addham tumhāṇaṃ śumaṇo|mullaṃ
bhodu,」

UBHAU: 「ittike jujjadi,」

6.40 ŚYĀLAḤ: 「dhīvara, mahattarako hi sampadaṃ pia|vaassako
si me saṃvutto. kādambarī|sakkhiam ca amhāṇaṃ paḍ-
hama|sohidaṃ icchīadi. tā ehi suṇḍia|sālaṃ gacchamha,」

iti niṣkrāntāḥ.

praveśakāḥ.

ACT SIX: THE LONGING

SECOND: The sister's son has ably assisted him.

FIRST: I would say this fish-foe has benefitted! (*He looks at the man with malice.*)

MAN: Master! Let half of it be your flower-money.

BOTH: The decent thing to do.

BROTHER-IN-LAW: Fisherman, now you have become my 6.40
best friend. Our new friendship calls for endorsement
by wine, so let's go to the tavern.

All go out.

End of the prelude.

(*tataf praviṣaty ākāśa/yātaken' Ākṣamālā.*)

AKṢAMĀLĀ: 'ṇivattidaṃ mae payyāya|ṇivaṭṭanāṃ accharā|
tittha|saṇṇijjhaṃ. tā jāva imassa rā'|ēsiṇo udantaṃ pa-
ccakhī|karemi. Menaā|sambandheṇa sarīra|bhūdā me
Saūntalā, tae a etaṇ|ṇimittaṃ yeva sadiṭṭha|purav' amhi,
(*parikramya purah samantād avalokya ca*) 'kiṃ ṇu kkhu
ūsavaṃ|diṇe vi ṇirūsav'|ārambhaṃ via rāa|ulaṃ dīsadi.
adhavā atthi me vibhavo paṇidhāṇeṇa savvaṃ jāṇidum.
kiṃ tu sahīe ādaro āṇidavvo. bhodu. imāṇaṃ dāva uj-
jāṇa|valiṇiṇāṃ tirakkariṇī|pacchaṇṇā pāsa|parivattiṇī
bhavia uvālahisse. (*tathā karoti.*)

6.45 (*tataf praviṣati cūt'āṅkuram avalokayanti ceṭi tasyās ca prṣ-
thato parā.*)

PRATHAMĀ:

'āamba|haria|veṇṭaa
jo ūsasio 'si surahi|māsassa
diṭṭhō a cūa|cchāraa
chaṇa|maṅgalaam va pekkāmi.

DVITĪYĀ: (*upasṛtya*) 'halā Parahudike! kiṇ·ṇ·edaṃ eāiṇi ma-
ntesi.

PRATHAMĀ: 'sahi, cūḍa|ladiam pekkhia ummattā parahudiā
bhodi.

6.50 DVITĪYĀ: (*sa/harṣam*) 'kadhaṃ uvatthido mahu|māso?

PRATHAMĀ: 'Mahu|arie, tav' êdānīm kālo eso mada|vibbha-
m'|ôggidānām.

(Enter Aksha-mala in an aerial vehicle.)

AKSHA-MALA: I have seen to my routine duties at the nymph's bathing-place. Now let me see for myself how fares the royal sage. Because of my friendship with Ménaka I have come to cherish Shakúntala, and she herself has sent me on this errand. *(walks forward, looking around)* How can it be that the royal court seems unprepared for festivity on a festival day? To tell the truth, I have the power to know anything by meditative concentration, but I must honor my friend's wishes. Very well, concealed by my spell of invisibility, I will find out by standing beside these two gardeners. *(Does so.)*

(Enter a servant girl examining a mango shoot, and behind her another.) 6.45

FIRST GARDENER:

O spray of mango blossoms, seeing you,
the exhalation of the spring month,
with your green stalk tawny,
It seems to me that I see a seasonal blessing.*

SECOND GARDENER: *(approaching)* Dear Para-bhrítika, what is it you are saying to yourself?

FIRST GARDENER: Friend, a cuckoo becomes intoxicated when she sees a mango tendril.*

SECOND GARDENER: *(joyfully)* Has spring arrived? 6.50

FIRST GARDENER: Madhu-kárika, now is the time for your songs intense with passion.

DVITĪYĀ: 'sahi, avalambassa jāva agga|pāda|paḍiṭṭhiviā bha-
via Kāma|devassa accaṇaṃ karemi,

PRATHAMĀ: 'jāi mamā vi addham accaṇaa|phalassa,

DVITĪYĀ: 'halā! abhaṇide vi edam bhodi, jado ekkam ye-
va ṇo duhā|thidam sarīram, (*sakhy/avalambitaṃ kṛtvā*
cūta/bhaṅgaṃ nāṭayati) 'ammahe! appaḍibuddho vi cū-
da|pasavo eso bandhaṇa|bhaṅga|surahī vādi, (*kapotakaṃ*
kṛtvā) 'ṇamo bhaavade maara|ddhajāa,

6.55 'arihasi me cū'|aṅkura!
diṇṇo Kāmassa gahia|dhaṇuassa
saṇṭhavia|juvaṁ|lakkho
'pacchākkhalio saro houṃ!

(*cūt'āṅkuraṃ kṣipati.*)

(*praviśya ruṣitaḥ kañcukī.*)

KAÑCUKĪ: mā tāvad an|ātma|jñe! deven' āpramukhata eva
pratiṣiddhe vasant'|ôtsave tvam atra mañjarī|bhaṅgaṃ
ārabhase.

UBHE: (*bhīte*) 'paśidadu ayyo! agahid'|atthā khu amhe,

6.60 KAÑCUKĪ: hum! na khalu śrutaṃ yuvābhyāṃ yad yathā vā-
santais tarubhir api devasya śāsanam pramañīkṛtaṃ tad|
āśrayibhiś ca? tathā hi—

ACT SIX: THE LONGING

SECOND GARDENER: My dear, hold me while I stand on tiptoe and worship the God of love.

FIRST GARDENER: If I get half of the fruit of the worship.

SECOND GARDENER: My dear! That goes without saying, for we are one in two bodies. (*mimes plucking a mango blossom supported by her friend*) Oho! Even though the mango blossom is as yet unopened it is fragrant as I break its stalk. (*making the pigeon gesture*) Hail to the crocodile-bannered God of love!

O mango shoot! I offer you to the God of love, 6.55
who has seized his bow,
May you become an infallible arrow
targetting young women!

(*Throws the sprout.*)

(*Enter the enraged chamberlain.*)

CHAMBERLAIN: Stop it, you foolish girl! When the spring festival has been expressly banned by his majesty, you start plucking blossoms.

BOTH: (*frightened*) Forgive us, lord! We heard nothing of this.

CHAMBERLAIN: Hmph! How can you not have heard his 6.60
majesty's command, which even the trees of spring and those living in them have obeyed? For—

cūtānāṃ cira|nirgat” âpi kalikā
 badhnāti na svaṃ rajah,
 samnaddhaṃ yad api sthitaṃ kuravakaṃ
 tat korak’|âvasthayā,
 kaṇṭheṣu skhalitaṃ gate ’pi śīśire
 puṃs|kokilānāṃ rutam
 śaṅke saṃharati Smaro ’pi cakitas
 tūṇ’|ârdha|kr̥ṣṭaṃ śaram.

AKṢAMĀLĀ: ʽna ettha saṃdeho! mahā|ppahāvo rā’|ēsi,ʼ

PRATHAMĀ: ʽayya, kadi diasā amhāṇaṃ Mittā|vasuṇā raṭṭhi-
 eṇa bhaṭṭiṇo pāda|mūlādo pesidāṇaṃ, idha ā kīla|hare
 paḍikammaṃ appidaṃ. ado na kadā vi suda|puravo eso
 amhehiṃ vuttanto,ʼ

KAÑCUKĪ: bhavatu, na punar evaṃ vartitavyam.

6.65 UBHE: ʽayya, kodūhallaṃ ṇo. jaṃ imiṇā jaṇeṇa sodavvam
 tā kadhedu ayyo kiṃ ṇimittaṃ bhaṭṭiṇā vasanta|komidi
 paḍisiddhā tti?ʼ

AKṢAMĀLĀ: ʽūsava|ppiā rāāṇo. ettha guruṇā kāraṇena hoda-
 vvam,ʼ

KAÑCUKĪ: bahulī|bhūtaṃ etat, tat kiṃ na kathyate? asti
 bhavatyoh̐ karṇa|pathaṃ āyātaṃ Śakuntalā|pratyādeśa|
 kaulīnaṃ?

UBHE: ʽayya! sudaṃ raṭṭhia|muhādo jāva aṅgulīaa|daṃsa-
 ṇam.ʼ

ACT SIX: THE LONGING

The mango blossom, though mature,
will not put forth its pollen,
The amaranth, though poised, will not bud,
The cooing of the male *koil* falters in its throat
even though the winter has passed.
I fear that even the God of love, startled, puts down
his arrow, half-drawn from his quiver.

AKSHA-MALA: There can be no doubt about it! Mighty is the royal sage.

FIRST GARDENER: Lord, the royal brother-in-law Mitra-vasu dispatched us for a few days from his majesty's presence to decorate the belvedere over there. That is why we had no news whatsoever of this matter.

CHAMBERLAIN: Very well, but do not do it again.

BOTH: Lord, we are curious. If we may know, please tell us 6.65
why his majesty has banned the vernal full-moon festival.

AKSHA-MALA: Kings are fond of festivities. There must be some weighty reason here.

CHAMBERLAIN: It is well known, so why should I not tell you? Has the scandal of Shakúntala's rejection reached your ears?

BOTH: Lord! We have heard of it from the king's brother-in-law, up to the disclosure of the ring.

KAÑCUKĪ: tena hi sv|alpaṃ kathayitavyam. yadā khalu sv'|
 āṅgulīyaka|darśanād anusmṛtaṃ devena «satyam ūḍha|
 pūrvā mayā rahasi tatra|bhavatī Śakuntalā mohāt pratyā-
 diṣṭ» êti!» tadā|prabhṛty eva paścāt|tāpa|parigato devaḥ.
 kutaḥ?

6.70 ramyaṃ dveṣṭi, yathā|sukhaṃ prakṛtibhir
 na pratyahaṃ sevyate,
 śayy"|"ôpānta|vivartanair vigamayaty
 unnidra eva kṣapāḥ
 dākṣiṇyena dadāti vācam ucitām
 antaḥ|purebhyo yadā
 gotreṣu skhalitaṃ tadā bhavati ca
 vrīḍā|vilakṣaś ciram.

AKṢAMĀLĀ: 「piaṃ me」

KAÑCUKĪ: prabhavato vaimanasyād utsava|pratiṣedha iti.

UBHE: 「jujjadi」

NEPATHYE: 「edu edu bhavaṃ」

6.75 KAÑCUKĪ: (*karṇaṃ dattvā*) ayam ita ev' ābhivartate devaḥ!
 sva|karm' ānuṣṭhīyatām. (*iti niṣkrānte cetike.*)

(*tatafpraviṣṭafpaścāt|tāpa|sadṛśa|veṣo rājā vidūṣakafpratīhārī*
ca.)

KAÑCUKĪ: (*rājānam avalokya*) aho sarvāsv avasthāsu rama-
 ṇīyatvam ev' ākṛti|viśeṣāṇām. samutsuko 'pi Śākuntalāṃ
 prati priya|darśano devaḥ. ya eṣa—

ACT SIX: THE LONGING

CHAMBERLAIN: Then there is little left to tell. When his majesty saw the ring he regained his memory: "It is really true, I did marry mistress Shakúntala in secret and reject her in a fit of delusion!" And since then he has been filled with remorse. How?

He despises enjoyments, 6.70
His subjects no longer approach him every day as they wish.
He passes his nights fitfully tossing back and forth on the end of the bed.
When out of courtesy he makes
polite conversation
with the ladies of the inner chambers, he falters in their names, and is ashamed for a long time.

AKSHA·MALA: I like the sound of this!

CHAMBERLAIN: The festival is cancelled because of his majesty's dejection.

BOTH: That makes sense.

OFFSTAGE: Come, come sir.

CHAMBERLAIN: (*listening*) His majesty is heading this way. 6.75
See to your duties! (*Exit the servant girls.*)

(*Enter the king wearing a costume suitable to remorse, the buffoon, and the portress.*)

CHAMBERLAIN: (*looking at the king*) Ah! The exceptionally beautiful are sublime in any condition. Though he pines for Shakúntala, his majesty is fair to behold. He who—

pratyādiṣṭa|viśeṣa|maṇḍana|vidhir
 vāma|prakoṣṭhe ślatham
 bibhrat kāñcanam ekam eva valayaṃ
 śvās'|ôparakt'|âdharah
 cintā|jāgarāṇa|pratānta|nayanās
 tejo|guṇād ātmanah
 saṃskār'|ôllikhito mahā|mañir iva
 kṣīṇo 'pi n' ālakṣyate.

AKṢAMĀLĀ: 'ṭhāṇe kkhu paccādesa|vimāṇidā vi Saūntalā jaṃ
 imassa kade kila tammadi.

6.80 RĀJĀ: (*dhyāna/mandam parikramya*)

prathamam sāraṅg'|ākṣyā
 priyayā pratibodhyamānam api suptam
 anuśaya|duḥkhāy' êdam
 hata|hṛdayam samprati vibuddham.

AKṢAMĀLĀ: 'ṭdisāim se tavassīṇie bhāga|dheāim.

VIDŪṢAKAḤ: (*apavārya*) 'ṭlaṅghido eso bhūo Saūntalā|vāde-
 ṇa. ṇa āṇe kadham cikicchidavvo bhavissadi.

KAN̄CUKĪ: (*upagamyā*) jayatu jayatu devaḥ. mahā|rāja! tāvad
 rājñaf pratyavekṣitāf pramadā|vana|bhūmayah yathā|kā-
 mam adhyāstām vinoda|sthānāni devaḥ.

6.85 RĀJĀ: (*pratihārīm prati*) Vasumati, mad|vacanād amātya|Pi-
 śunaṃ brūhi. «cira|prabodhān na sambhāvitam asmāb-
 hir adya dharm'|āsanam adhyāsītum. yat pratyavekṣitam
 āryeṇa paura|kāryam tat pattrakam āropya dīyatām iti!»

PRATĪHĀRĪ: 'ṭjaṃ devo āṇavedi. (*iti niṣkrāntā.*)

ACT SIX: THE LONGING

Rejects ostentatious ornamentation,
Wears a loose, single golden bracelet
on his left forearm,
His lower lip is reddened by sighing,
His eyes are languid with wakeful worries.
Because of his inherent brilliance
he does not appear wasted, like a great jewel
polished by abrasion.

AKSHA·MALA: Justifiably Shakúntala pines on his behalf,
though he shamed her with rejection.

KING: (*walks around slowly, lost in thought*) 6.80

This wretched heart at first was asleep,
Though my doe-eyed beloved tried to wake it.
Now it has awakened to the grief of remorse.

AKSHA·MALA: The poor girl's fate is much the same.

BUFFOON: (*aside*) He's suffering another bout of the "Sha-
kúntala"-disease. I don't know how he can be cured.

CHAMBERLAIN: (*approaching*) Victory, victory to his majesty!
Great king! The royal parklands have been inspected so
that you may visit them at your leisure.

KING: (*to the portress*) Vásumati, tell minister Píshuna in my 6.85
name that because of prolonged sleeplessness it is not
possible for me to occupy the throne of justice today.
Let his honor send me a written report on whatever civil
cases he investigates today.

PORTRESS: As his majesty commands. (*Exit.*)

RĀJĀ: Pārvatāyana! tvam api sva|niyogam a|śūnyaṃ kuru.

KAÑCUKĪ: tathā! (*iti niṣkrāntaḥ.*)

VIDŪŠAKAḤ: 'kadam bhavadā ṇimakkhiaṃ. sampadam si-
sira|vicchede ramaṇīe imassiṃ pamada|vaṇe suhaṃ vi-
harissāmo.

6.90 RĀJĀ: vayasya, yad ucyate «randhr'|ôpanipātino 'narthā iti»
tad avyabhicāri. paśya—

upahita|smṛtir aṅguli|mudrayā
priyatamām animitta|nirākṛtām
anuśayād anurodimi c' ôtsukaḥ
surabhi|māsa|sukhaṃ samupasthitam.

VIDŪŠAKAḤ: 'ciṭṭha jāva. imaṃ daṇḍaṃ cūda|mammadhae
pāḍae.

RĀJĀ: (*sa/smitam*) bhavatu. dṛṣṭaṃ brahma|varcasam. sakhe,
atr' ôpaviṣṭaḥ priyāyāḥ kiṃ cid anukāriṇīṣu latāsu dṛṣṭim
vilobhayāmi.

VIDŪŠAKAḤ: 'ṇaṃ khu bhavadā Medhāviṇī livi|karī san-
diṭṭhā: «māhavī|maṇḍave imaṃ khaṇaṃ paḍivālaissaṃ.
tahiṃ me citta|phalae sa|hattha|lihidam tattha|bhodīe
Sāūntalāe paḍikidim āṇehi tti.»

6.95 RĀJĀ: īdṛṣaṃ me hṛdaya|saṃsthānam. tat tam ev' ādeśaya
mādhavī|maṇḍapam.

VIDŪŠAKAḤ: 'edu bhavaṃ. (*parikramataḥ. Akṣamāl" ānu-
gacchati.*)

ACT SIX: THE LONGING

KING: Parvatáyana! You too see to your duties.

CHAMBERLAIN: Very well! (*Exit.*)

BUFFOON: You have got rid of the flies. Now that the winter is over we can relax at ease in this pleasant grove.

KING: My friend, the saying, “Mishaps strike at weaknesses” 6.90 is unfailing. Look—

As I regain my memory through the signet ring
and longingly lament with regret
my beloved, baselessly rejected—
The joy of the fragrant month of spring
is at hand.

BUFFOON: Just a second. I will smite this staff upon that mango-cupid.

KING: Never mind. I have seen your brahminical potency.
My friend, seated here I will beguile my eyes with these
vines that somewhat imitate my beloved.

BUFFOON: But surely you have just informed the painter Medhávini: “I will spend some time in the *mádhavi* bower. Bring me the portrait of lady Shakúntala that I painted on a drawing board with my own hand.”

KING: Such is the condition of my heart.* Lead the way to 6.95 the *mádhavi* bower.

BUFFOON: Come, Your Majesty. (*They walk about. Aksha-mala follows.*)

VIDŪṢAKAḤ: (*vilokya*) 'eso maṇi|silā|paṭṭaka|saṇādhō māha-
vī|maṇḍavao vivittadāe ṇissaddaṃ sāgaḍeṇa via paḍiccha-
di pia|vaassaṃ. uvavisamha. nisīdadu bhavaṃ. (ubhau
praviśy' ōpaviṣṭau.)

AKṢAMĀLĀ: (*latām āśritya sthitā.*)

RĀJĀ: (*smaraṇam abhinīya*) sakhe Mādhavya, sarvaṃ idaṃ
smarāmi. Śakuntalāyāḥ prathama|darśana|vṛttānte yat
kathitavān asmi bhavate. sa bhavān pratyādeśa|divase
mat|samīpa|gato n' āsīt. prathamam api na tvayā kadā
cit saṅkathāsu tatra|bhavatyāḥ kīrtitaṃ nāma. na khalv
aham iva mithaḥ|saṃvidaṃ smṛto 'si.

6.100 VIDŪṢAKAḤ: 'ṇa visumarāmi. kiṃ tu savvaṃ kadhidaṃ tae
yyeva vuttaṃ. parihāsa|viappo eso ṇa bhūd'|attho tti. ra-
hassa|bheda|bhīruṇā mae vi mip|piṇḍa|manda|buddhiṇā
tadhā yeva gahidaṃ. avi a bhavidavvadā balavadī.

AKṢAMĀLĀ: 'evaṃ ṇ' êdaṃ.

RĀJĀ: (*dhyātvā*) sakhe, paritrāyasva mām, paritrāyasva mām.

VIDŪṢAKAḤ: 'kiṃ ṇ' êdaṃ īdisaṃ uvaṇadaṃ? kadā uṇa sap|
puriṣā soa|baddha|dhiyyā honti? ṇaṃ pavādeṇa vi girīo
nippakampā.

RĀJĀ: vayasya. nirākaraṇa|viplavāyāḥ priyāyāḥ samavasthām
anusmṛtya balavad asvastho 'smi. sā mayā—

ACT SIX: THE LONGING

BUFFOON: (*looking*) This *mádhavi* bower, furnished with a jewelled stone bench, greets my dear friend with a soundless welcome. Let us enter. Take a seat, sir. (*Both enter and sit down.*)

AKSHA·MALA: (*Stands by a vine.*)

KING: (*acts remembrance*) Madhávya my friend. I remember it all. What I said to you the first time I saw Shakúntala.* On the day I rejected her you were not by my side. Even before, you never brought up her name in conversation. Surely you, like me, did not remember what we said to each other.

BUFFOON: I did not forget, on the contrary, you told me 6.100 everything that happened. You said it was a kind of joke, not a fact. I, dimwitted like a clod of mud, afraid of divulging the secret, took it at face value. Also, fate is powerful.

AKSHA·MALA: That is true.

KING: (*daydreaming*) My friend, help me, help me.

BUFFOON: How have things got this far? How could the fortitude of good men be affected by grief? Surely mountains remain unshaken even by a storm wind.

KING: My friend. When I remember my beloved reduced to helpless panic, I am violently sick. She—

6.105 itaf pratyādiṣṭā
 svaljanam anugantum vyavasitā
 sthitā tiṣṭh' êty uccair
 vadati guru|śiṣye guru|same
 punar drṣṭim bāṣpa-
 prasara|kaluṣām arpitavatī
 mayi krūre yat tat
 sa|viṣam iva śalyam dahati mām.

AKṢAMĀLĀ: 'ammahe īdisī kaṭṭh'|âvatthā. imassa santāveṇa
 ahaṃ rame.

VIDŪṢAKAḤ: 'atthi deva takko. keṇa tattha|bhodī ākāsa|gā-
 minā avahita tti.

RĀJĀ: ka iva devatābhyo 'nyaḥ sambhāvyate. Menakā kila
 sakhyās te janma|pratiṣṭh" êti śrutavān asmi. tat|sakhīb-
 his tām eva hṛtām hṛdayam āśaṅkate.

AKṢAMĀLĀ: 'ammo! moho kkhu eso vimhaañño ṇa uṇa pa-
 ḍiboho.

6.110 VIDŪṢAKAḤ: 'jaī evaṃ tā atthi kkhu samāgamo vi kāleṇa
 tattha|bhavadīe.

RĀJĀ: katham iva?

VIDŪṢAKAḤ: 'ṇa kkhu mādā|pidaro bhaṭṭi|virahidaṃ duhi-
 daraṃ ciraṃ pekkhiduṃ pārenti.

RĀJĀ: vayasya.

svapno nu māyā nu mati|bhramo nu
 kliṣṭaṃ nu tāvat phalam eva puṇyam?
 asannivṛtṭyai tad atītam eṣa
 mano|rathānām a|taṭa|prapātaḥ.

Driven out by me,
 When she wanted to follow her own people
 Commanded aloud: "Stay!"
 by her father's pupil,
 who was like her father,
 casting one more glance dimmed
 by flowing tears
 at cruel me—

6.105

All this stings me like a poisoned dart.

AKSHA·MALA: Ah! What agony. I delight in his pain.

BUFFOON: There is, You Majesty, this conjecture. Her ladyship must have been carried off by some sky-goer.

KING: Who other than a deity would be capable of this?
 I was told that Ménaka was the mother of your friend.
 My heart believes her to have been taken by her friends.

AKSHA·MALA: Oho! His confusion was surprising, but not his awakening to reason.

BUFFOON: If that is so then there will eventually be a reunion 6.110
 with her ladyship.

KING: How so?

BUFFOON: Her mother and father will not long endure to see her separated from her husband.

KING: My friend.

Was it a dream? An illusion? A fallacy?
 A hard-won reward of virtue?
 Departed beyond recall
 It is become this boundless precipice
 for my desires.*

6.115 VIDŪṢAKAḤ: 'mā evaṃ bhaṇa! ṇaṃ khu aṅgulīaṃ yeva
ṇidarisaṇaṃ. evaṃ yeva avassaṃ|bhāviṇo acintaṇīyā sa-
māgamā honti.]

RĀJĀ: (*aṅgulīyakam vilokya*) aye! idaṃ tad a|sulabha|sthāna|
bhraṃśi śocanīyam.

tava sucaritam aṅgulīya nūnaṃ
pratanu mam' ēva vibhajyate phalena.
aruṇa|nakha|manoharāsu tasyāś
cyutam asi labdha|padaṃ yad aṅgulīṣu.

AKṢAMĀLĀ: (*ātma/gatam*) 'sakhi, dūre vaṭṭasi. eāṇī dāva ka-
ṇṇa|suhaṃ aṇubhavāmi.]

VIDŪṢAKAḤ: 'bho vaassa! idaṃ aṅgulīaṃ keṇa uggādeṇa
tatha|bhodīe hattha|saṃsaggam pāvidaṃ?]

6.120 RĀJĀ: śrūyatām! yadā tapo|vanāt sva|nagara|gamanāya pra-
sthitaṃ mām priyā sa|bāṣpam idam āha: «kiyac|ciren'
ārya|putro 'smākaṃ saṃsmariṣyat' iti.»

VIDŪṢAKAḤ: 'tado tado?]

RĀJĀ: paścād imāṃ nāma|mudrāṃ tad|aṅgulau niveśayatā
mayā pratyabhihitām:

ek'|āikam atra divase divase madīyaṃ
nām'|ākṣaram gaṇaya gacchasi yāvad antam
tāvat priye mad|avarodha|gr̥ha|praveśī
netā janas tava samīpam upaiṣyat' iti.

ACT SIX: THE LONGING

BUFFOON: Don't speak like that. Surely the ring itself is 6.115
proof. This is how fated, extraordinary reunions take
place.

KING: (*looking at the ring*) Ah! This is the pitiable thing that
fell from that inaccessible place.

Your virtuous deeds, O ring,
Indeed are triflingly rewarded,
Like mine.
You have fallen from her fingers,
 enchanting with reddened nails,
 where you had gained a place.

AKSHA-MALA: (*to herself*) My friend, you are far away. Alone,
therefore, I revel in this pleasure for the ears.

BUFFOON: My friend! How did you endeavour to get this
ring on to her ladyship's hand?

KING: Listen! As I set out from the penance grove to my 6.120
own city my beloved said this to me with tears in her
eyes: "How long will my lord remember me?"

BUFFOON: Then? Then?

KING: Then I placed this signet ring on her finger and told
her:

One by one, day be day,
Count a syllable of my name.
When you reach the end, my beloved,
Someone will come to guide you
 to bring you to my women's quarters.

... tac ca mohād dāruṇam anuṣṭhitam.

6.125 AKṢAMĀLĀ: ʿramaṇīo de vihiṇā daṁsido maggo.

VIDŪṢAKAḤ: ʿadha kadhaṁ dāsīe puttassa rohida|macchassa
balisaṁ via edam aṇulīaam muhe pavitṭhaṁ?

RĀJĀ: Śacī|tīrtha|salilaṁ kila vandamānāyās te sakhyā Gaṇ-
gā|srotasi paribhraṣṭam. bhavatu. upālapsye tāvad etat—

kathaṁ nu taṁ bandhura|komal'āṅguliṁ
karam vihāyāsi nimagnam ambhasi?
athavā,

acetanaṁ nāma guṇān na lakṣayen
may" āiva kasmād avadhīritā priyā?

AKṢAMĀLĀ: ʿpuv'v'āvvara|virodhī eso vuttānto vāṭṭadi.

6.130 RĀJĀ: a|kāraṇa|parityaktā kad" ānuprekṣaṇīyā bhaviṣyati?

(*tataf praviśati phalaka/hastā lipi/kārī.*)

LIPĪ|KĀRĪ: (*samantād avalokya*) ʿeso kkhu bhaṭṭā. jāva ṇaṁ
uvasappāmi. (*upasṛtya*) ʿjaadu, jaadu bhaṭṭā! iaṁ citta|
gadā bhaṭṭiṇī. (*citra/phalakam darsayati.*)

VIDŪṢAKAḤ: (*vilokya*) ʿhe he bho! sabhāva|mahurā āidī khu.
sāhu vaassa sāhu. kiṁ bahuṇā? sānt'āṇupavesa|saṅkāe
ālavaṇa|kudūhalaṁ maṁ jaṇaadi.

... and committed that horror in delusion.

AKSHA·MALA: Fate showed you a pleasing way. 6.125

BUFFOON: Then how did this ring get into the mouth of that wretched carp as if it were a hook?

KING: Your friend lost it in current of the Ganges as she paid homage to the water of Shachi-ford. Now let me rebuke it—

How could you forsake that hand
with its tender fingers arched
and sink into the water?

But no,
An insentient thing cannot discern virtues,
Yet how did I spurn my beloved?

AKSHA·MALA: The beginning and end of this story are at odds.

KING: When will I see her again, whom I gratuitously 6.130
spurned?

(Enter the artist with a painting board in her hand.)

ARTIST: *(looking around)* Here is His majesty, I will approach him. *(approaching)* Victory, victory, Your majesty! I bring the portrait of her ladyship. *(Shows the painting board.)*

BUFFOON: *(looking)* Hey hey hey! Really quite a natural beauty. Well done, my friend, well done. Why say more? Believing that her soul has entered it, I feel an urge to converse with it.

AKṢAMĀLĀ: 'aho, vaassassa vattikā|rehāe ñiṇṇadā! jāṇe sahī
aggado me ciṭṭhadi.]

6.135 RĀJĀ: (*niḥśvasya*)

sākṣāt priyām upagatām apahāya pūrvaṃ
citr'ārpitām aham imāṃ bahu manyamānaḥ.
sroto|vahāṃ pathi nikāma|jalām atītya
jāto 'smi re praṇayavān mṛga|trṣṇikāyām.

AKṢAMĀLĀ: 'aam ye va savvaṃ paḍivaṇṇo jamhi vattukāmā.]

VIDŪṢAKAḤ: (*nirvarṇya*) 'bho, tiṇho attha|bhodīo dīsanti.
savvāo daṃsaṇṇāo. kadamā ettha dīsadi Saūntalā?]

AKṢAMĀLĀ: 'moha|dakkho tavassī. avassaṃ ṇa me paccakhā
sahī.]

RĀJĀ: tvaṃ tāvat katamāṃ tarkayasi?

6.140 VIDŪṢAKAḤ: (*ciraṃ vilokya*) 'takkemi jā esā avasea|siṇiddha|
pallavaṃ asoa|ladiam saṃsidā siḍhila|kesa|bandh'|ōvva-
manta|kusumeṇa baddha|sea|binduṇā vaanaeṇa visesa|
ṇamida|sāhāim bāhu|ladāhim ūsasida|ṇīviṇā vasaṇena
īsi paṛisantā via ālihidā esā attha|bhodī Saūntalā. idarāo
sahīo.]

RĀJĀ: nipuṇo bhavān. asty atra me bhāva|cihnam.

svinn'|āṅgulī|niveśo
rekhā|prānteṣu dṛśyate malinaḥ
aśru ca kapola|patitaṃ
lakṣyam idaṃ vartik'|ōcchvāsāt.

AKSHA·MALA: Oh! What skill in his companion's brushwork!
I perceive my friend standing before me.

KING: (*sighing*)

6.135

At first I rejected my beloved
when she stood before me.
Sketched in a portrait, I show her respect.
Ignoring the river in my path,
overflowing with water,
I have come to yearn, alas, for a mirage.

AKSHA·MALA: He has just acknowledged all that I wanted
to say.

BUFFOON: (*inspecting*) Three ladies can be seen. All of them
are beautiful. Which one is Shakúntala?

AKSHA·MALA: The poor man is skilled at self-deception, my
friend is not actually here.

KING: Which one do you think it is?

BUFFOON: (*gazing for a long time*) I guess this one who seems 6.140
fatigued, sketched as leaning against the vine on the
ashóka tree, droplets of perspiration forming on her face
shedding flowers from her loosened hair-tie, the vines
that are her arms letting their branches droop low, the
girdle of her garment untied, must be the lady Shakún-
tala. The others are her companions.

KING: You are clever. There is the telltale sign of my love.*

A smudge of moist fingerprints
can be seen on the outlines,
And a tear, fallen from my cheek
can be spotted by the splaying of the brush.

Medhāvinī, ardha|likhitam etad vinoda|sthānam. gaccha.
vartikāṃ tāvad ānaya.

LIPI| KĀRĪ: 'ayya mādhavva! avalambha citta|phalaam jāva
gacchāmi. (iti vidūṣakāya dattvā niṣkrāntā.)

6.145 VIDŪṢAKAḤ: 'kiṃ avaraṃ ettha ahilihidavvaṃ?

AKṢA| MĀLĀ: 'asaṃsaam jo jo sahīe me ahiruido padeso taṃ
taṃ ālihidukāmo bhavissado tti takkemi.

RĀJĀ: Mādhavya, śrūyatām.

kāryā saikata|līna|haṃsa|mithunā
sroto|vahā Mālinī
pād'ānte nibhṛtaṃ niṣaṇṇa|camare
Gaurī|gurof pāvane
śākh'ālambita|valkalasya ca taror
nirmātum icchāmy adhaḥ
śṛṅge kṛṣṇa|mrgasya vāma|nayanam
kaṇḍūyamānāṃ mṛgīm.

VIDŪṢAKAḤ: (ātma|gatam) 'tadhā takkemi pūridaṃ aṇeṇa
citta|phalaam kucc'ālaehiṃ tāvasāṇam ti.

6.150 RĀJĀ: Mādhavya, anyac ca. Śakuntalāyāf prasāadhanam abhi-
prītam atra vismṛtam asmābhiḥ.

VIDŪṢAKAḤ: 'kiṃ via?

AKṢAMĀLĀ: 'vaṇa|vāsassa tassā a soamallassa jaṃ aṇusadisam
bhavissadi tti.

Medhávini! The pleasure grove is half-finished. Go, fetch the brush.

ARTIST: Noble Madhávya! Hold the drawing board until I return. (*Gives it to the buffoon and goes out.*)

BUFFOON: What else needs to be painted here? 6.145

AKSHA·MALA: I think, without a doubt, he wants to paint all the places that my dear friend was fond of.

KING: Madhávya, listen.

I must draw the river Málini
 its sandy banks lined by pairs of wild geese,
 The valley of the holy foothills of Himálaya,
 father of Gauri, where rest yaks,
 And beneath the tree from which hang
 bark-garments
 I want to sketch a doe rubbing her left eye
 on the stag's horn.

BUFFOON: (*to himself*) In addition I think he will fill the painting with the bushy beards of ascetics.

KING: Madhávya, another thing. I forgot an ornament Sha- 6.150
 kúntala was fond of.

BUFFOON: What was it like?

AKSHA·MALA: Something befitting a forest-dweller and her tenderness.

RĀJĀ:

kṛtaṃ na kaṇ' | ārpita | bandhanaṃ sakhe
 śirīṣam ā | gaṇḍa | vilambi | kesaram.
 na vā śara | candra | marīci | komalaṃ
 mṛṇāla | sūtraṃ racitaṃ stan' | āntare.

VIDŪṢAKAḤ: ʽkiṃ ṇu attha | bhodī ratta | kuvalaa | sohiṇā agga |
 hattheṇa muhaṃ ovāria cakida | cakidā via ṭhidā, (dṛṣṭvā)
 ʽhe he bho! eso dāsīe putto kusuma | pāḍaccaro mahu | aro
 attha | bhodīe vaana | kam alaṃ ahilasadi,

6.155 RĀJĀ: nanu nivāryatām eṣa dhrṣṭaḥ!

VIDŪṢAKAḤ: ʽbhavaṃ yeva aviṇīd' | āṇusāsī vāraṇe pahavadi,

RĀJĀ: yujyate. «ayi bhoh! kusuma | latā | priy' | ātithē, kim itaḥ
 paripatana | khedaṃ anubhavaḥ?»

eṣā kusuma | niṣaṇṇā
 tṛṣit" āpi satī bhavantam anuraktā
 pratipālayati madhu | karī
 na khalu madhu vinā tvayā pibati.

AKṢAMĀLĀ: ʽahijādaṃ khu vārido,

6.160 VIDŪṢAKAḤ: ʽpaḍisiddha | vāmā eṣā jādī,

RĀJĀ: evaṃ bhoh! «na me śāsane tiṣṭhasi. śrūyatām tarhi
 saṃprati.»

KING:

My friend, I have not drawn the *shirisha* flower,
 with its stalk fixed to her ear,
 and its filaments hanging down to her cheek,
 Nor the necklace of lotus fibres,
 mild like the rays of the autumn moon
 draped between her breasts.*

BUFFOON: Now why does the lady seem startled, shielding
 her face with her fingers, as beautiful as red lilies? (*look-
 ing*) Hey hey hey! This son of a slave, this flower-raider,
 this bee, is hungry for her ladyship's lotus face.

KING: Go on, chase this impertinent vandal away! 6.155

BUFFOON: Only you, the chastiser of the wicked, are capable
 of warding him off.

KING: That's right. "Ho! You are a welcome guest to every
 flowering vine. Why are you tiring yourself flitting
 around here?"

There waits your loving she-bee
 nestling in a flower.
 Although she is thirsty
 She will not drink nectar without you.

AKSHA-MALA: What a graceful dismissal.

BUFFOON: His kind can become stubborn when chased 6.160
 away.

KING: You are right! "You will not abide by my command,
 so hear me now."

akliṣṭa|bāla|taru|pallava|lobhanīyaṃ
 pītaṃ mayā sa|dayam eva rat'|ôtsaveṣu
 bimb'|âdharaṃ daśasi ced bhramara priyāyās
 tvāṃ kārāyāmi kamal'|ôdara|bandhana|sthama!

VIDŪṢAKAḤ: 'evaṃ tikkha|daṇḍassa kadhaṃ de ṇa bhāissa-
 di? (prahasya, ātma|gatam) 'eso unmattao kkhu! ahaṃ
 pi īdisassa saṃsaggeṇa īdisa|vaṇṇo via saṃvutto,

AKṢAMĀLĀ: 'mam' āvi attāṇo aṇantaram gaṇehi jā ahaṃ dā-
 ṇiṃ paḍibuddhā,

6.165 RĀJĀ: priye! sthito 'yam etāvati?

AKṢAMĀLĀ: 'aho! dhīre vi jaṇe raso padaṃ karedi,

VIDŪṢAKAḤ: 'bho, cittaṃ khu edaṃ,

RĀJĀ: (sa|viṣādam) vayasya, kim idam anuṣṭhitaṃ pauro|
 bhāgyam?

darśana|sukham anubhavataḥ
 sākṣād iva tanmayena hṛdayena
 smṛti|kāriṇā tvayā me
 punar api citrīkṛtā kāntā.
 (roditi.)

6.170 AKṢAMĀLĀ: 'vaassa, sumaridaṃ tae paccādesa|vimāṇaṇaṃ
 Saūntalāe sahīe diṭṭhaṃ khu paccakhaṃ amhehiṃ,

LIPI| KĀRĪ: (praviśya) 'bhaṭṭā, devīe Kula|ppahāe parijaṇeṇa
 antarā avacchiṇṇo de vattiā|karaṇḍao,

If you, O bee, bite my beloved's lower lip
 red like a *bimba* fruit,
 as appealing as a virgin bud on a young tree,
 that I tenderly drunk in a celebration of passion,
 I will imprison you in a lotus!

BUFFOON: With such harsh punishment how could he not
 be terrified of you? (*laughing, aside*) He really is stark
 raving mad! I too have become tainted by his company.

AKSHA·MALA: Count also me who is now awakened.

KING: My beloved! Is he still there? 6.165

AKSHA·MALA: Ah! Love can overwhelm even a resolute man.

BUFFOON: It is a picture.

KING: (*sadly*) My friend, why show me such malice?

While I was enjoying the bliss of seeing her,
 my heart absorbed,
 seemingly before me
 you, reawakening my memory,
 once more made her into a painting.
 (*Weeps.*)

AKSHA·MALA: My friend, I have indeed seen with my own 6.170
 eyes that you remember the disrespect you showed by
 rejecting Shakúntala.

ARTIST: (*entering*) Lord, your paintbox has fallen into the
 hands of the entourage of Queen Kula·prabha.

RĀJĀ: bhavatu, vayam apy akṣamāḥ samprati vartikā|karma-
ṇi.

AKṢAMĀLĀ: 'bahu|maṇṇā se Kula|ppahā. adha vā ṇa eḍaṁ
kiṁ ci. vipaṇcie kkhu asannidhāṇe eka|tantū vi agghadi.]

RĀJĀ: vayasya, paśya. katham aviśrāma|duḥkham anubha-
vāmaḥ?

6.175 prajāgarāt khalī|bhūtas
tasyāḥ svapne samāgamah
bāspo 'pi na dadāty enāṁ
draṣṭuṁ citra|gatām api.

LIPI| KĀRĪ: 'bhaṭṭā, idaṁ pi dāṇiṁ citta|paḍikidaṁ Piṅgali-
ā|missiō avahaṭṭhidaṁ yadanti.]

VIDŪṢAKAḤ: 'bhiṇṇā dāṇiṁ se āsā]

RĀJĀ: hum! (*stan'ântare hastam nikṣipati.*)

NEPATHYE: 'jaadu jaadu bhaṭṭiṇī!]

6.180 VIDŪṢAKAḤ: (*karmaṁ dattvā*) 'avedha bho! Medhāviṇiṁ ma-
iṁ via anusarantī uvatthidā ante|ura|vvagghī Piṅgalikā.]

RĀJĀ: vayasya, imāṁ rakṣa priyā|pratikṛtim.

VIDŪṢAKAḤ: '«attāṇaṁ ti» bhaṇāhi!]

ACT SIX: THE LONGING

KING: Very well, I am now anyway not in the frame of mind
for painting.

AKSHA·MALA: He holds Kula·prabha in high regard. But it
means nothing. If a *vipañchi* lute is not at hand, then a
single stringed lute is prized.

KING: My friend, look. Why do I suffer pain with no respite?

Wakefulness foils reunion with her in a dream; 6.175
tears will not let me see her in a painting.

ARTIST: Lord, Píngalika and her friends are on their way to
manhandle the portrait.

BUFFOON: Now his hope is dashed!

KING: Ah! (*Places his hand on his chest.*)

OFFSTAGE: Victory, victory mistress!

BUFFOON: (*listening*) Oh dear! Píngalika, the tigress of the 6.180
women's quarters, is upon us, tracking Medhávini like a
deer.

KING: My friend, protect this portrait of my beloved.

BUFFOON: You mean to say I should protect yourself.

AKṢAMĀLĀ: 'sahi, esā paḍikidī vi de paḍivakkhassa alaṅgha-
ṇīā kariādi.]

VIDŪṢAKAḤ: (*phalakam ādāya*) 'eso ṇaṃ taḥiṃ govemi ja-
ttha pārāvadim vajjia avaro ṇa pekkhadi.] (*druta/padam*
niṣkrāntaḥ.)

6.185 PRATĪHĀRĪ: (*praviśya patra/hastā*) 'jaadu jaadu devo!]

RĀJĀ: Vasumati! na khalu devy āgatā?

PRATĪHĀRĪ: 'bhaṭṭā, patta|hattham maṃ pekkhia paḍiṇivu-
ttā.]

RĀJĀ: kālajñā kāry'ōparodham me pariharati.

PRATĪHĀRĪ: 'deva, amacco viṇṇavedi. attha|jādassa gaṇanā|
bahuladāe ekkaṃ yeva pora|kayyaṃ avekkhidaṃ, taṃ
devo soḍḍhuṃ arihadi.]

6.190 RĀJĀ: Medhāvini, vācyatām!

LIPI| KĀRĪ: 'jaṃ bhaṭṭā āṇavedi.] (*pattrakam prasārya vāca-*
yati) «viditam astu deva|pādānāṃ yathā Dhana|vṛddha
iti yath'ārtha|nāmā vaṇig vārī|path'ōpajīvī nau|vyasane
vipannaḥ. sa c' ān|apatyaḥ. tasya koṭi|śata|saṃkhyātaṃ
vasu. tad idānīm rāj'ārtham āpadyate. śrutvā rājā pra-
māṇam iti.»

RĀJĀ: (*ā/kampitaḥ*) kaṣṭhā khalv an|apatyatā. Vasumati! mahā|
dhanatvād bahu|patnīkena tatra|bhavatā bhavitavyam.
vicāryatām yadi kadā cid āpanna|sattvā k' āpi tasya bhār-
yā syāt.

ACT SIX: THE LONGING

AKSHA·MALA: My friend, even this portrait is removed from you, a foe.

BUFFOON: (*taking the board*) I will hide it where none but turtle-doves will see it. (*Exit with a quick step.*)

PORTRESS: (*entering with a letter*) Victory, victory to Your 6.185
majesty!

KING: Vásumati! Has the queen not come?

PORTRESS: Lord, she turned back when she saw me bearing a missive.

KING: She is mindful of timing and avoids interfering with my business.

PORTRESS: Lord, the minister reports that because of the large volume of affairs he investigated only one citizen's case. Your majesty should look at it.

KING: Medhávini, read it! 6.190

SCRIBE: As your majesty commands. (*opens the document and reads*) "Let it be known to his majesty that the aptly named merchant Dhana-vriddha* who trafficked by sea has perished in a shipwreck. He is without issue. His wealth amounts to thousands of millions. This now falls to the royal estate. Hearing this, may the king make a ruling."

KING: (*shaken*) It is a misery to have no children. Vásumati! Because he was wealthy he must have had many wives. Enquire whether one of his wives may be pregnant.

PRATĪHĀRĪ: 'deva, idāṇiṃ yeva Kesava|seṭṭhiṇo duhidā ṇi-
vutta|pumsavaṇā jāā suṇīadi.」

RĀJĀ: nanu garbhaf pitryaṃ riktham arhati. gaccha. evam
ārya|Piśunaṃ brūhi.

6.195 PRATĪHĀRĪ: 'jaṃ deva āṇavedi!」 (*prasthitā.*)

RĀJĀ: ehy ehi tāvat.

PRATĪHĀRĪ: (*nivṛtya*) 'iamhi.」

RĀJĀ: api ca tatra|bhavān vaktavyaḥ. kim anena saṃtatir asti
n' āst' īti.

yena yena viyujyante
prajāḥ snigdhenā bandhunā
sa sa pāpād ṛte tāsām
Duḥṣyanta iti ghoṣyatām.

6.200 PRATĪHĀRĪ: 'idaṃ ṇāma itthaṃ ghosidavvaṃ.」 (*niṣkramya
punafpraviṣya ca*) 'deva, kāle ghuṭṭhaṃ iva ahiṇandidaṃ
deva|śāsaṇaṃ mahā|aṇeṇa.」

RĀJĀ: (*dīrgham niḥśvasya*) evaṃ santati|ccheda|niravalam-
bānāṃ mūla|puruṣāṇāṃ avasāne sampadaf param upa-
tiṣṭhante. mam' āpy ante Pūru|vaṃśa|śriya eṣa eva vṛttā-
ntaḥ.

PRATĪHĀRĪ: 'paḍihadaṃ āsaṅkidam!」

RĀJĀ: dhiṇ mām upasthita|śreyo 'vamāninam!

AKṢAMĀLĀ: 'asaṃsaam sahiṃ yeva hiae kadua ṇindido ṇeṇa
attā.」

ACT SIX: THE LONGING

PORTRESS: Lord, just now we have learnt that his wife, the daughter of the guildsman Késhava, has performed the pregnancy rite to ensure the birth of a son.

KING: Well then the unborn child is entitled to the father's inheritance. Go, tell the honorable Píshuna so.

PORTRESS: As his majesty commands! (*Departs.*) 6.195

KING: Come back for a second.

PORTRESS: (*returning*) Here I am.

KING: Tell his honor this too. What does it matter whether he has children or not?

Proclaim that whatever dear kinsman
my subjects lose,
Dushyánta will take his place,
if they are free from sin.

PORTRESS: So it will indeed be proclaimed. (*exits and re- 6.200*
enters) Your majesty, the people rejoiced in your proclamation as they do in timely thunder.*

KING: (*sighing deeply*) This is how, when the last male of the family, unsupported through the severing of the lineage, passes away, wealth passes to another. When I die this too will befall the glory of the Puru line.

PORTRESS: May this prospect not come to pass!

KING: Shame on me for reviling the good that providence brought to me!

AKSHA-MALA: No doubt he is blaming himself because of my friend.

6.205 RĀJĀ:

saṃropite 'py ātmani dharmā|patnī
tyaktā mayā nāma kulā|pratiṣṭhā
kalpiṣyamāṇā mahate phalāya
vasuṃ|dharā kālā iv' ōpta|bijā.

LIPI| KĀRĪ: (*jan'āntikam*) ॥ imaṃ pattakam pesaanteṇa kiṃ
sumāridaṃ amacceṇa jaṃ pekkhia dāva bhaṭṭiṇo jal'
āvaseo saṃvutto? (*vicintya*) ॥ adhavā ṇa so abuddhi|pura-
vaṃ pavaṭṭadi.

RĀJĀ: aho Duḥṣyantasya saṃśayam ārūḍhāḥ piṇḍa|bhājah.

asmāt paraṃ bata yathā|śruta|sambhṛtāni
ko naḥ kule nivapanāni kariṣyat' iti
nūnaṃ prasūti|vikalena mayā pramuktaṃ
dhaut'|āśru|śeṣam udakaṃ pitaraf pibanti.

6.210 AKṢAMĀLĀ: ॥ sadisaṃ khu de vavadhāṇam! vaattho pahū ava-
rāsu devīsu aṇurūva|putta|jammanā puvva|purisāṇāṃ
ariṇo bhavissadi tti. (*sva/gatam*) ॥ ṇa me vaṇaṃ paḍige-
ṇhadi! adhavā aṇurūvaṃ yeva osaham ādaṅkaṃ ṇivāre-
di.

RĀJĀ: (*śok'āvega/nāṭitakena*)

ā|mūla|śuddha|santati
kulam etat Pauravaṃ prajā|vandhye
mayy astam|itam an|ārye
deśa iva Sarasvatī|srotaḥ. (*saṃmohaṃ gataḥ.*)

KING:

6.205

I have abandoned my lawful wife,
 the foundation of my family,
 though my self was embedded in her—
 She who will bear a great fruit,
 just as does the earth
 in which a seed is sown in the right season.

SCRIBE: (*aside*) What did the minister have in mind when
 he sent this missive, that, once he saw it, would dampen
 his majesty's spirits? (*reflecting*) But no, he would not act
 without forethought.*

KING: Ah! Dushyánta has imperiled his ancestors.

After me, alas, who in our family can prepare
 the offerings prescribed by the sacred law?
 Surely my ancestors are drinking for water
 the clear tears I shed,
 I who am incomplete without offspring.

AKSHA·MALA: A characteristic oversight! A lord in the prime 6.210
 of his life will settle his debt to the ancestors through
 the birth of a worthy son by another queen. (*to herself*)
 He cannot hear my words! Or rather, only the right
 medicine can cure the disease.

KING: (*miming grief*)

This Páurava lineage, pure from its beginning
 comes to a close since I, unworthy,
 have no offspring
 Just as the River Sarásvati seeps away
 in an unworthy desert. (*Faints.*)

PARIJANAḤ: (*sa/sambhramam avalokya*) 'samassasadu sama-
ssasadu bhattā!]

AKṢAMĀLĀ: 'idāṇīm yeva ṇaṇ ṇivvudaṇ karemi. adhavā ma-
hadīhiṇ uṇa devadāhiṇ edaṇ daṇsidaṇ. ṇa sakko mae
aṇ|aṇuṇṇādāe hattha|saṃsaggaṇ ṇeduṇ. bhodu. jaṇṇa|
bhā|osuāo devāo yyeva tadhā karaṇssanti. jadhā eso rā'|ēṣī
tāe saha|dhamma|cāriṇīe samāgamiṇsadi. (*nabho 'valok-
ya, sa/harṣam*) 'karaṇssanti kadhaṇ yeva tahi pekkhāmi!
jāva imiṇā vuttanteṇa pia|sahiṇ samassāsemi. (*udbhrān-
takena niṣkrāntā.*)

6.215 NEPATHYE: 'abbamhaṇṇaṇ abbamhaṇṇaṇ bhoḥ! abba-
mhaṇṇaṇ!]

RĀJĀ: (*śanaifpratyāśvasya, karṇaṇ dattvā*) aye! Mādhavyasy'
ēv' ārtanādaḥ.

LIPI| KĀRĪ: 'tavassī Piṅgaliā|mīsāṇaṇ muhe paḍido bhavi-
sadi.]

RĀJĀ: Vasumati, gaccha mad|vacanād a|niṣiddha|parijanāṇ
devīm upālabhasva.

PRATĪHĀRĪ: tathā (*iti niṣkrāntā.*)

6.220 RĀJĀ: param'|ārtha|bhīta iva bhinna|svaro brāhmaṇaḥ. kaḥ
ko 'tra bhoḥ.

(*praviśya*) KAṆCUKĪ: ājñāpayatu devaḥ!

ACT SIX: THE LONGING

RETINUE: (*looking on with alarm*) Wake up lord, wake up!

AKSHA·MALA: I will end his pain here and now. But no, the High Gods have decreed this. Without permission I may not lend a hand. Let it be. The gods, eager for their share of sacrifice, will arrange the royal sage's reunion with his wife. (*looking at the sky, joyfully*) I will watch how they manage it. So let me comfort my dear friend with this news. (*Flies upwards.*)

BEHIND THE SCENE: Sacrilege, sacrilege, help! Sacrilege! 6.215

KING: (*regaining consciousness, listening*) Ah! It seems to be Madhávya's call of distress.

ARTIST: The poor fellow must have fallen into the jaws of Mistress Píngalika.

KING: Vásumati, go and admonish the queen in my name for not restraining her retinue.

PORTRESS: As you wish. (*Exit.*)

KING: The brahmin's voice falters as if he were really afraid. 6.220
Who is in attendance?

(*enter the*) CHAMBERLAIN: Command, you majesty!

RĀJĀ: kim eṣa Mādhavyo māṇavakaḥ krandati?

KAÑCUKĪ: deva, yāvad avalokayāmi. (*niṣkramya saṁbhramāt
punaḥ praviṣṭaḥ.*)

RĀJĀ: Pārvatāyana! na khalu kiṁcid ātyayikam?

6.225 KAÑCUKĪ: deva, n' āivam.

RĀJĀ: tat kuto 'yaṁ vepathuḥ? kiṁ tu

prāg eva jarasā kampaḥ
sa|viśeṣaṁ tu sāmpratam
āviṣkaroti sarv'|āṅgam
aśvattham iva mārutah.

KAÑCUKĪ: tat paritrāyatāṁ suhṛdaṁ mahā|rājaḥ.

RĀJĀ: kasmāt paritrātavyaḥ?

6.230 KAÑCUKĪ: mahataḥ kṛcchrāt!

RĀJĀ: aye! a|nirbhinn'|ārtham ucyatām!

KAÑCUKĪ: deva, yo 'sāv abhramaḥ|liho nāma prāsādaḥ. . .

RĀJĀ: kiṁ tatra?

ACT SIX: THE LONGING

KING: Why is that boy Madhávya wailing?

CHAMBERLAIN: Your Majesty, I will go and see. (*Exit and return with alarm.*)

KING: Parvatáyana! Surely it is not a matter of life-and-death?

CHAMBERLAIN: No, your majesty.

6.225

KING: Then what is he afraid of? But,

The tremor which before was brought on
by your old age, now your whole body
displays it exceedingly,
like an *ashváttha* tree in the wind.

CHAMBERLAIN: So protect your friend, great king.

KING: Protect him from what?

CHAMBERLAIN: From great hardship!

6.230

KING: Ah! Say something that makes sense!

CHAMBERLAIN: Your majesty, that palace called the “cloud-licker” . . .

KING: What’s going on there?

KAÑCUKĪ:

6.235 tasy' âgra|bhūmer gr̥ha|nīla|kaṇṭhāir
 aneka|viśranti|vilaṅghya|śṛṅgam
 sakhā prakāś'ĕtara|mūrtinā te
 sattvena ken' âpi nigṛhya nītaḥ.

RĀJĀ: (*sahas" ōtthāya*) mā tāvat! mam' âpi sattvair abhibhū-
 yante gr̥hāḥ. athavā bahu|pratyavāyaṃ nṛpatvam.

ahany ahany ātmana eva tāvaj
 jñātum pramādaskhalitaṃ na śakyam
 prajāsu kaḥ kena pathā prayāt' îty
 aśeṣataḥ kasya nu śaktir asti?

NEPATHYE: 'dhāva bho!

RĀJĀ: (*gati/bhedena parikrāman*) sakhe, na bhetavyam, na
 bhetavyam.

6.240 (*nepathye*) VIDŪṢAKAḤ: 'kadhaṃ dāṇiṃ ṇa bhāissaṃ? eso
 maṃ ko vi pacchā|moḍida|siro|dharam ikkhuṃ via thi-
 ra|bhaṅgaṃ yava kariduṃ icchadi!

RĀJĀ: (*sa/dṛṣṭi/kṣepam*) dhanur dhanus tāvat!

(*praviśya śārṅga/ hastā Yavanī*) 'jaadu jaadu bhaṭṭā! edam
 sar'|āsaṇaṃ hatth'|āvāpa|sahitam.

RĀJĀ: (*sa/śaraṃ dhanur ādatte.*)

CHAMBERLAIN:

From the spire on its highest point, 6.235
 reached by tame peacocks after taking many
 breaks
 your friend has been abducted
 by some kind of an invisible fiend.

KING: (*jumping up*) It cannot be! Even my home is invaded
 by fiends. Kingship is beset with many reversals.

From day to day it is not even possible to know
 one's own unmindful lapses.
 Who has the power to know in full
 who among his subjects takes which path?

OFFSTAGE: Please run!

KING: (*changing his pace*) My friend, have no fear, have no
 fear.

(*offstage*) BUFFOON: How could I not be afraid? Someone is 6.240
 strangling my neck from behind and is trying to crush
 me like sugar-cane!

KING: (*casting a glance*) My bow, my bow!

(*The Ionian woman enters bow-in-hand.*) Victory, victory,
 Lord! Here is your bow and the wrist-guard.

KING: (*Takes up his bow and arrows.*)

NEPATHYE:

6.245 eṣa tvām abhinava|kaṇṭha|śoṇit' |ârthī
 śârdûlaf paśum iva hanmi veṣṭamānam
 ârtânām bhayam apanetum âtta|dhanvā
 Duṣṣyantas tava śaraṇam bhavatv idânīm.

RĀJĀ: (*sa/roṣam*) katham mām evam uddiśati? tiṣṭha tiṣṭha
 kula|pāṃsana! ayam idânīm na bhavasi. (*cāpam ādāya*)
 Pârvatâyana! sopāna|mārgam âdeśaya.

KANCUKĪ: ita ito deva. (*sarve satvaram upasarpanti.*)

RĀJĀ: (*samantād vilokya*) śūnyaṃ khalv idam.

(*nepathye*) VIDŪṢAKAḤ: ॠ ahidhāva bho! ahaṃ bhavantaṃ pe-
 kkhāmi. eso bhavaṃ maṃ ṇa pekkhadi. majjāra|gahido
 via unduro ṇirāso|mhi jīvide saṃvutto,

6.250 RĀJĀ: bhoḥ! tiraskariṇī|garvita madīyam astram tvām paśya-
 ti. sthito bhava! mā ca vayasya|samparkād viśvāso 'bhūt.
 eṣa tvad|artham tam iṣum saṃdadhe,

yo haniṣyati vadhyam tvām
 rakṣyam rakṣiṣyati dvijam
 haṃso hi kṣīram ādatte
 tan|miśrā varjayaty apaḥ.

(*astram saṃdhatte.*)

OFFSTAGE:

I, eager for the fresh blood from your neck, 6.245
will kill you as I hold you fast like a tiger does its
prey.

Let Dushyánta, taking up his bow
to allay the fear of the distressed be your
protection now.

KING: (*angrily*) Is he mocking me? Stay where you are, stay
where you are, you disgrace to your family! Now you
will not prevail. (*taking his bow*) Parvatáyana! show me
to the stairs.

CHAMBERLAIN: This way, this way, your majesty. (*All come
rushing.*)

KING: (*looking all around*) But it is empty.

(*behind the curtain*) BUFFOON: Hurry! I can see you. You
cannot see me. I have lost all hope of life, like a mouse
caught by a cat.

KING: O you proud of your invisibility, my arrow will see 6.250
you. Stand still! Take no comfort from your contact with
my friend. For you I draw this arrow,

Which will slay you who deserve death and
will protect the brahmin worthy of protection,
for a swan will take the milk
but discard the water mixed with it.

(*Aims the arrow.*)

(*praviśya sambhṛānto vidūṣakam utsṛjya Mātaliḥ vidūṣakaś
ca.*)

MĀTALIḤ: āyusman!

6.255 kṛtā śaravyā Hariṇā tav' āsurāḥ
śar'āsanam teṣu vikṛṣyatām idam
prasāda|saumyāni satām suhṛj|jane
patanti cakṣūmṣi na dāruṇāḥ śarāḥ.

RĀJĀ: (*astram upasamharan*) aye Mātaliḥ! sv|āgataṁ Deva|
rāja|sārathaye!

(*praviśya*) VIDŪṢAKA: (*nikṛtaṁ etya*) ʾbho! ahaṁ ṇeṇa pasu|
māreṇa mārīdo maṇamhi!

MĀTALIḤ: (*sa/smitam*) āyusman, śrūyatām yad asmi Hariṇā
bhavat|sakāśam preṣitaḥ.

RĀJĀ: avahito 'smi.

6.260 MĀTALIḤ: asti Kāla|nemi|prasūtir Durjayo nāma dānava|ga-
ṇaḥ.

RĀJĀ: śruta|pūrvō mayā Nārādāt.

MĀTALIḤ:

sakhyus te sa kila Śatakrator avadhyas
tasya tvam raṇa|śīrasī smṛto nihantā
ucchettum prabhavati yan na sapta|saptis
tan naiśam timiram apākaroti candraḥ.

ACT SIX: THE LONGING

(Enter the agitated Mátali releasing the buffoon, and the buffoon.)

MÁTALI: Your Majesty!

Indra has made the demons to be your targets, 6.255
draw your bow against them.
Good men's eyes, mild with favor,
fall upon a friend, not cruel arrows.

KING: *(withdrawing his arrow)* Oh! Mátali! Welcome to the
charioteer of the King of the Gods.

BUFFOON: *(entering, coming close)* Hey! This monster nearly
killed me!

MÁTALI: *(smiling)* Your honor, hear why Indra dispatched
me to you.

KING: I am attentive.

MÁTALI: There is a demon lord called Dúrjaya, the spawn 6.260
of Kala-nemi.

KING: I have already heard of this from Nárada.

MÁTALI:

It is said that your friend Indra cannot kill him.
It is said that you can be his slayer in the forefront
of the battle.
The darkness of the night that the sun is powerless
to dispel
the moon can drive away.

tad bhavān gr̥hīta|cāpa ev' êdānīm Aindraṃ ratham adhiru-
hya vijayāya pratiṣṭhatām.

6.265 RĀJĀ: anugr̥hītam anayā Maghavataḥ sambhāvanayā. atha
bhavadbhir Mādhavyaṃ prati kim evaṃ prayuktam?

MĀTALIḤ: (*sa/smitaṃ vidūṣakam avalokya*) tad api kathyate.
kuto 'pi kiṃ|nimittān manas|tāpād āyusmān mayā vikla-
vo dr̥ṣṭaḥ. paścāt kopayitum āyusmantam tathā kṛtavān
asmi. kutaḥ?

jvalati calit'|ēndhano 'gnir
viprakṛtaḥ pannagaḥ phaṇaṃ kurute
prāyaḥ svaṃ mahimānaṃ
kṣobhāt pratipadyate jantuḥ.

RĀJĀ: (*jan'/āntikam*) vayasya Mādhavya! an|atikramaṇīyā
Divāḥ|pater ājñā. tad atra parigat'|ārthaṃ kṛtvā mad|va-
canād amātya|Piśunaṃ brūyāḥ:

tvaṇ|matih kevalā tāvat
paripālayatu prajāḥ
adhijyam idam anyasmin
karmaṇi vyāpṛtaṃ dhanuḥ.

6.270 VIDŪṢAKAḤ: 'jaṃ bhavaṃ āṇavedi. (*iti niṣkrāntaḥ.*)

MĀTALIḤ: ita āyusmān.

iti parikramya niṣkrāntāḥ sarve.

ṣaṣṭho 'ñkaḥ.

So take now your bow, mount Indra's chariot, and go forth
to victory.

KING: I am favored by Indra's esteem. But why did you 6.265
manhandle Madhávya in that way?

MÁTALI: (*looking at the buffoon with a smile*) Let me tell
you. I perceived that Your majesty was, for some reason,
depressed with regret. Thereafter I acted to awaken Your
majesty's wrath. Why?

A fire blazes up when its fuel is stirred,
a serpent expands its hood when it is threatened,
a man usually regains his own spirit
when he is roused.

KING: (*aside*) My friend Madhávya! The decree of the Lord
of heaven cannot be flouted. So inform minister Píshuna
of what has transpired here and tell him in my name:

May your acuity alone
for now protect the subjects.
This strung bow is now employed
in another matter.

BUFFOON: As his majesty commands. (*Exit.*)

6.270

MÁTALI: This way, your honor.

All walk about and exit.

Thus ends the sixth act.

ACT SEVEN:
THE ABSOLUTION

(*tataf praviṣati Nākalāsikā.*)

NĀKALĀSIKĀ: 「āṇattam hi guruṇā Nāraeṇa jahā edesu yye-
va diasesu macca|loado uttiṇṇeṇa rāesiṇā Dussanteṇa
bhaavado Purandarassa pi'ārīṇā dāṇava|vaha|ṇimittam
gantavvam. jāva abbhaccia imam hy āpucchāmāṇo ṇik-
khivadi tāva yyeva mae vibuha|paccakkham maṅgala|ṇi-
mittam kiṃ pi pekkhaṇaam darasaḍdavam. «tā tumam
kam pi lāsiam aṇṇesia saṅgīda|sālāe āgaccha tti.» tā jā-
va lāsiam aṇṇesemi. (parikramy' āvalokya ca) 「kā puṇa
esā gahida|varaṇā pacchā harisid'ukkaṇṭhidā via ido ev'
āgacchadi? (nipuṇam avalokya) 「kadham pisa|sahī Cūda|
mañjarī? tā jāva edāe saha uvajjhāa|samivam gacchāmi,
(iti pratipālayati.)

(*tataf praviṣati yathā/nirdiṣṭā lāsikā.*)

CŪTAMAÑJARĪ: (sa/vismayam sa/harṣam ca) 「aho! mahā|ppa-
hāvo rāesī Dussanto! (s'āsūyam) aho, mahā|balo so hado
Dujjao dāṇava|balo. (vicārya) 「adhavā Dussanto yyeva
jeṇa sāraddhi|dudīeṇa yyeva aṇea|paharaṇa|sāhasāim vi-
kiranto khaṇeṇa yyeva ṇihado so Dujjaya|dāṇāva|balo,
(nr̥tyati.)

7.5 PRATHAMĀ: 「sahī Cūda|mañjarie. ukkaṇṭhidā via lakkhīasi?

DVITĪYĀ: (vilokya) 「kadham, Pārijāda|mañjarī? sahī, savvam
kadhaḥsam. tumam dāva kahim patthida tti pucchis-
sam?

PRATHAMĀ: 「sahī, saṅkheveṇa kadhaḥsam. aham khu rāe-
siṇo Dussantassa dāṇava|vijaa|vavadeseṇa ajja maṅgala|
ṇimittam kiṃ pi pekkhaṇaam damṣīadi tti uvajjhāassa
āṇāe ubhe yyeva saāsam.

(Enter a celestial dancer.)

CELESTIAL DANCER: My teacher Nárada has told me that, these days, the royal sage Dushyánta, ascending from the world of mortals, has gone to slay a demon at the bidding of blessed Indra. After I saluted him and sang his praises he charged me with staging a performance as a blessing for good fortune in front of an audience of experts. "Go find a dancer and come to the pavilion of dance!" So now I am looking for a dancer. *(strolls about gazing)* Who is this coming my way, seemingly yearning and satisfied at once, as if she had just received an ornament.* *(looks carefully)* Why, it's my dear friend Chuta-mánjari! Well, I will bring her along to the teacher.* *(She waits.)*

(Then enters, as described, a dancer.)

CHUTA-MÁNJARÍ: *(astonished and delighted)* Oh! What great power the royal sage Dushyánta has. *(scornfully)* Oh! The mighty demon Dúrjaya is slain. *(reflecting)* To be precise, Dushyánta alone with his charioteer, scattering countless thousands of missiles, in a flash annihilated the powerful demon Dúrjaya. *(She dances.)*

FIRST: My friend Chuta-mánjari. You seem lovelorn? 7.5

SECOND: *(looking)* Is it you, Parijáta-mánjari? My friend, I will tell you everything. But first, let me ask, where are you going?

FIRST: My friend, I will tell you in brief. I have been instructed by the preceptor to stage something celebratory today on the occasion of the royal sage Dushyánta's triumph over the demon, so we are both going to see him.

DVITĪYĀ: (*s'ôtkanṭham*) ƒāsi avasaro edassa. idāṇīm puṇo
macca|loaṃ patthide edassiṃ mahā|rāe kassa daṃsīadi?]

PRATHAMĀ: (*s'āśankam*) ƒahi, kiṃ Mahendassa maṇo|rad-
hā sampādia gado uda aṇṇadha tti?]

7.10 DVITĪYĀ: ƒahi, suṇu! ajja yyeva go|sagga|samaeṇa varam
Dujjaa|dāṇava|jīvida|savvassa|sesam geṇhia jāva a tiasa|
vilāsiṇī sa|rasa|hiaāiṃ avaṇim ahippatṭhido. ado a me
haris'|ôkkhanṭhāṇaṃ kāraṇaṃ.]

PRATHAMĀ: ƒahi, tae piaṃ ṇivedidaṃ jaṃ yeva uvajjāeṇa
Puru|vaṃsa|rāesiṇo purado kayyam kādum āṇattaṃ.
taṃ yeva gīdaṃ kadua ettha yyeva karemma.]

DVITĪYĀ: ƒaṃ de roadi evaṃ taṃ. jaṃ yeva gīdaṃ mae
lavidam tae vā saha ṇaccamma.]

PRATHAMĀ: ƒahi, evaṃ karemma.] (*ubhe gāyataḥ.*)

ƒa|visaa|gamaṇaṃ kaṃ caṇa
aṇṇaṃ ca sa|rāaṃ ālī mahu|samao
aṇṇaṃ kuṇāi viṣaṇṇaṃ
pāḍaliē imāē bhūmīe.]

7.15 (*ity ante nartitvā niṣkrānte.*)

praveśakah.

SECOND: (*with longing*) There may be cause for this. But now that the king is leaving to the world of mortals, for whom do we stage it?

FIRST: (*concerned*) My friend, did he leave after fulfilling great Indra's wishes or otherwise?

SECOND: My friend, listen! This very day, early in the morn- 7.10
ing he departs to earth, taking with him as a boon what remained of the demon Dúrjaya's life—and the affectionate hearts of the heavenly women. That is why I am at once happy and filled with longing.

FIRST: My friend, you bring me glad tidings: we are commanded by the preceptor to perform before the royal sage of the Puru lineage. Let's compose a song and sing it here.

SECOND: However you like. We can dance together to my song or your recitation.

FIRST: My friend, that is what we will do. (*Both sing.*)

Springtime
turns one bee *away from objects of sense:*
towards illicit behaviour,
fills another with passion,
and makes another despondent,
with the redness of its grounds.

(*They dance at the end and exit.*)

7.15

End of the prologue.

(*tataf praviśaty ākāśa/|yānena rath'/'ādhirūḍho rājā Mātaliś
ca.*)

RĀJĀ: Mātale! anuṣṭhita|nideśo 'pi Maghavataḥ satkriyā|vi-
śeṣād anupayuktam iv' ātmānaṃ samarthaye.

MĀTALIḤ: āyusman, ubhayam apy aparitoṣam. kutaḥ?

7.20 upakṛtya Hares tathā bhavā'
laghu satkāram avekṣya manyate
gaṇayaty apadāna|sammitām
bhavataḥ so 'pi na satkriyām imām.

RĀJĀ: mā m" āivam. sa khalu mano|rathānām apy atibhū-
mi|vartī visarjan'|āvasare satkāraḥ. mama hi divaukasām
samakṣam ardh'|āsan'|ôpaveśitasya—

antar|gata|prārthanam antara|sthām
Jayantam udvīkṣya kṛta|smitena
pramṛjya vakṣo hari|candan'|āktam
mandāra|mālā Hariṇā pinaddhā.

MĀTALIḤ: kim iva n' āyusmān amareśvarād ārhati. paśya

sukha|parasya Harer ubhayaiḥ kṛtam
tri|divam uddhṛta|dānava|kaṇṭakam
tava śarair adhunā nata|parvabhif
Puruṣa|kesariṇaś ca purā nakhaiḥ.

(Enter the king and Máatali on a flying vehicle.)

KING: Máatali! Although I have obeyed Indra's command, I consider myself unworthy because of the high regard he showed me.

MÁATALI: Your majesty, both of you are unrequited. How so?

After rendering such help to Indra 7.20
 you think it trifling
 when you consider his high regard.
 He, for his part,
 does not reckon this honor equal
 to your great deed.

KING: It is not so. The honor shown to me as I departed greatly exceeded even my wishes. As I sat on half of his throne before the gods—

Indra, smilingly gazing at Jayánta,
 who stood beside him,
 —secretly aspiring to this honor—garlanded
 me with a wreath of heavenly coral-flowers,
 rubbing them against his chest daubed with
 yellow sandal.*

MÁATALI: How could you not deserve it from the King of the Gods? Behold,

Two things extricated the thorns,
 —the demons—from heaven
 for Indra, who wishes for happiness:
 your smooth arrows
 and long ago the Man-lion's claws.

7.25 RĀJĀ: atra Śatakrator eva mahimā. paśya—

sidhyanti karmasu mahatsv api yan niyojyāḥ
sambhāvanā|guṇam avehi tam īśvarāṇām
kiṃ prābhaviṣyad Aruṇas tamasām vadhāya
taṃ cet Sahasra|kiraṇo dhuri n' ākariṣyat.

MĀTALIḤ: sadṛśaṃ tav' âitat. (*stokam antaram atītya*) āyus-
man! itaf paśya, nāka|pṛṣṭha|pratiṣṭhitasya saubhāgyam
ātma|yaśasaḥ.

vicchitti|śeṣaiḥ sura|sundarīṇām
varṇair amī kalpa|lat' |ântareṣu
saṃcintya gīta|kṣamam artha|tattvaṃ
divaukasas tvac|caritaṃ likhanti.

RĀJĀ: Mātale, asura|samprahārā|utsukena pūrvam dūram
adhirohatā na lakṣito mayā svarga|mārgaḥ. tat katamas-
min pathi marutām vartāmahe?

7.30 MĀTALIḤ:

tri|srotasaṃ vahati yo gagana|pratiṣṭhām
jyotīṃṣi vartayati cakra|vibhakta|raśmīḥ
tasya vyapeta|rajasaf Pravahasya vāyor
mārgo dvitīya|hari|vikrama|pūta eṣaḥ.

RĀJĀ: tataḥ khalu me sa|bāhya|antaḥ|karaṇo 'ntar|ātmā pra-
sīdati. (*rath'ânge vilokya*) śaṅke megha|patham avatīrṇau
svaḥ.

KING: Therein lies Indra's greatness. Look—

7.25

Know that when their servants succeed,
even in a great endeavour,
it is due to the honor
the great show their servants.

Would Dawn have the power to slay darkness,
if the thousand-rayed Sun did not place him
in the forefront of his chariot.

MÁTALI: That is worthy of you. (*proceeds a bit further*)
Your majesty! Look here, the splendor of your fame has
reached the vault of heaven.

The gods reflecting upon the significance
of your deed
paint it on the exteriors of the wishgranting vines
with the leftover makeup of the heavenly nymphs.

KING: MátaIi, as I ascended yesterday, eager to fight the
demon, I took no note of the geography of heaven. In
which heavenly region are we travelling?

MÁTALI:

7.30

This is the region of the vapor-free Praváha-wind,
purified by the second step of Vishnu
which bears the celestial cascade
of the triple-streamed Ganges
and, with rays refracted in circles
makes the luminaries revolve.

KING: So that is why my inner self and my inner and outer
senses are tranquil. (*looking at the wheels*) I think we have
descended to the region of clouds.

MĀTALIḤ: (*sa/smitam*) katham avagamyate?

RĀJĀ:

7.35 ayam ara|vivarebhyaś cātakair niṣpatadbhir
haribhir acira|bhāsām tejasā c' ānuliptaiḥ
gatam upari ghanānām vāri|garbh' |ôdarāṇām
piśunayati rathas te śikara|klinna|nemiḥ.

MĀTALIḤ: kṣaṇam ūrdhvam āyuṣmān ātm' |ādhikāra|bhū-
mau vartiṣyate.

RĀJĀ: (*adho 'valokya*) Mātale, veg' |āvataraṇād āścarya|dar-
śanaḥ khalu sampadyate manuṣya|lokaḥ. tathā—

śailānām avarohat' īva śikharād
unmajjatām medinī
parṇeṣv antara|līnatām vijahati
skandh' |ôdayāt pādapāḥ
sandhānam tanu|bhāva|naṣṭa|salilā
vyaktā vrajanty āpagāḥ
ken' âpy utkṣipat" ēva paśya bhuvanam
mat|pārśvam ānīyate.

MĀTALIḤ: (*sa/bahumānam ālokya*) aho udagra|ramaṇīyā pṛ-
thivī.

7.40 RĀJĀ: Mātale, katamo 'yam pūrv' |âpara|samudr' |âvagāḍhaḥ
kanaka|niṣyanda|śobhī sām̐dhya iva megha|parighaḥ sā-
numān ālokyate?

MÁTALI: (*smiling*) How did you guess?

KING:

Your chariot

7.35

with *chátake* birds flying through

the gaps between its spokes,

with its horses tinged by lightning flashes,

its fellies damp,

betrays that it has passed above

clouds pregnant with rain.

MÁTALI: In a moment you will be in the world you rule.

KING: (*looking down*) Because of our swift descent the world
of mortals appears strange. For—

The earth seems to recede

from the emerging mountains,

the trees give up their concealment

by leaves as their trunks rise up,

the rivers,

deprived of water by their thinness,

made whole, become visible.

Look! It is as if has thrown up the earth

and brought it near to me.

MÁTALI: (*looking respectfully*) Ah, the earth is beautiful be-
yond compare.

KING: Mátali, which mountain is this, plunging into the 7.40
eastern and western oceans, resplendent, dripping with
gold like a wall of clouds at sunset?

MĀTALIḤ: āyusman, eṣa Hema|kūṭo nāma kimpuruṣa|par-
vataḥ, paraṁ tapasvināṁ siddhi|kṣetram. paśya—

Svāyambhuvo Marīcer yaf
prababhūva Prajāpatiḥ
sur'|āsurā|guruḥ so 'smin
sa|patnīkas tapasyati.

RĀJĀ: (*s'ādaram*) tena hy an|atikramaṇīyāni śreyāṁsi, pra-
dakṣiṇīkṛtya bhagavantam gantum iyāva.

MĀTALIḤ: prathamah kalpaḥ! (*avataranaṁ nāṭayitvā*) etāv
avatīrṇau svaḥ.

7.45 RĀJĀ: (*sa/vismayam*) Mātale!

upoḍha|śabdā na rath'|āṅga|nemayaf pravartamānaṁ na
ca dṛśyate rajaḥ a|bhūtala|sparśanatayā niruddhatis tav'
âvatīrṇo 'pi ratho na lakṣyate.

MĀTALIḤ: etāvān eva Śatakrator āyusmataś ca viśeṣaḥ.

RĀJĀ: katamasmin pradeśe Mārīc'|āśramah?

MĀTALIḤ: (*hastena darśayan*)

MÁTALI: Your majesty, this is Golden Peak, the mountain of the *kim·púrushas*, the greatest place for ascetics to attain of spiritual power.

Praja·pati, born
from the self-existent Maríchi
the parent of the gods and demons,
practices austerities here with his wife.

KING: (*respectfully*) Good fortune must not be overlooked.
Let us circumambulate and go to the blessed one.

MÁTALI: Our primary duty! (*acting the descent*) We have descended.

KING: (*with amazement*) Mátali!

7.45

The fellies of the wheel make no sound,
no dust is seen to be set in motion.
Although your chariot has alighted it has gone
unnoticed,
—it has not jolted because it has not touched the earth.

MÁTALI: That is the extent of the difference between you and Indra.

KING: Which way to Máricha's hermitage?

MÁTALI: (*indicates with his hand*)

7.50 valmīk' | ârdha | nimagna | mūrtir uraga-
 tvag | brahma | sūtr' | ântaraḥ
 kaṇthe jīrṇa | latā | pratāna | valaye-
 n' âtyartha | sampīḍitaḥ
 aṃsa | vyāpi śakunta | nīḍa | nīcitam
 bibhraj jaṭā | maṇḍalam
 yatra sthāṇur iv' âcalo munir asāv
 abhyarka | bimbaṃ sthitaḥ.

RĀJĀ: namo 'smai kaṣṭa | tapase!

MĀTALIḤ: (*saṃyata | pragrahaṃ kṛtvā*) etāv Aditi | parivardhi-
 ta | mandāra | vṛkṣakaṃ Prajāpates tapo | vanam praviṣṭau
 svaḥ.

RĀJĀ: aho vismayah! svargād adhika | nirvṛtti | sthānam amṛ-
 ta | hradam iv' âvagāḍho 'smi.

MĀTALIḤ: (*rathaṃ sthāpayitvā*) avatīryatām!

7.55 RĀJĀ: (*s'âbhinayam avatīrya*) bhavān, katham idānīm?

MĀTALIḤ: samyantrito 'yam āste rathaḥ. vayam apy avatārā-
 maḥ. (*tathā kṛtvā*) ita ita âyusman. (*ubhau parikramya*)
 âyusman, drśyantām atra | bhavatām siddharṣiṇām tapo |
 vana | bhūmayah.

RĀJĀ: nanu vismayād ubhayam apy avalokayāmi.

Where that sage stands facing the sun, 7.50
 immobile like a post,
 His body half buried in an anthill,
 wearing a second sacred thread made of
 snake-skin,
 his throat crushed by the coil
 of a withered vine's runner,
 bearing a mass of matted hair covering his
 shoulders, full of bird's nests.

KING: Homage to the great ascetic!

MÁTALI: (*secures the reins.*) Now we have entered the penance
 grove of Praja-pati, where the coral-trees are tended by
 Áditi.

KING: How amazing! I seem to be immersed into a pool of
 nectar, a place of greater repose than is heaven.

MÁTALI: (*stopping the chariot*) Descend!

KING: (*acts descending*) What now? 7.55

MÁTALI: (*both walk about*) The secured chariot remains here.
 I too will get down. (*does so*) This way, this way, Your
 majesty. (*both walk about*) Your majesty, behold the pe-
 nance groves of the perfect sages.

KING: But I look upon both with wonder:

prāṇānām anilena vṛttir ucitā
 sat|kalpa|vṛkṣe vane
 toye haima|sahasra|pattra|subhage
 naktam|divam sad|vratam
 dhyānam ratna|śilā|grheṣu vibudha|
 strī|saṃnidhau samyamo
 yat kāṅkṣanti tapobhir anya|munayas
 tasmimś tapasyanty amī.

MĀTALIḤ: utkarṣiṇī khalu mahatām prārthanā. (*parikrama-
 taḥ. ākāśe*) vṛddha|śākalya kiṃ|vyāpāro bhavān? (*karṇam
 dattvā*) kiṃ bravīṣi? eṣa Dākṣāyaṇyā pati|vratā|puṇyam
 adhikṛtya pṛṣṭaḥ, tasyās tad vyākarot' īti pratipāly'|āva-
 saraḥ khalu prastāvaḥ. (*rājānam dṛṣṭvā*) asminn aśoka|
 pādape tāvad āyusmān āstām yāvat tvām Prajā|pataya
 āvedayāmi.

7.60 RĀJĀ: yathā bhavān manyate (*sthitaḥ*)

(*niṣkrānto*) MĀTALIḤ:

RĀJĀ: (*nimittam sūcayitvā*)

mano|rathāya n' āśamse
 bāho sphurasi kiṃ vṛthā?
 pūrv'|āvadhīritaṃ śreyo
 duḥkham hi parivartate.

NEPATHYE: 'mā khu mā khu cabaladam karehi! siṅgha, ka-
 dham kadham yeva attano pakidim damsesi.

In a forest of wishgranting trees,
 they are used to maintaining the vital energies
 by means of air,
 in water blessed with thousands of golden leaves
 they perform their twilight ablutions,
 in jewelled caves they meditate,
 in the midst of heavenly nymphs they practise re-
 straint,
 —in the midst of that which other sages strive for
 with their penances,
 these sages perform their austerities.

MÁTALI: High-minded are the wishes of the great. (*They walk about; Mátali calls in the air*) Old Shakályá! How is his honor engaged? (*listening*) What do you say? He has been asked by Áditi about the virtues of a good wife and he is explaining them to her, therefore my petition must await an opportune moment. (*looking at the king*) Sit by this *ashóka* tree until I announce you to Praja-pati.

KING: As you wish. (*Waits.*)

7.60

MÁTALI: (*Exit.*)

KING: (*acting a portent*)

I have no hope for my desire,
 O arm, why are you throbbing in vain?
 Previously scorned good fortune,
 turns into grief.

OFFSTAGE: Don't! Don't misbehave! Lion, how you show your character.

7.65 RĀJĀ: (*karṇaṃ dattvā*) abhūmir iyaṃ avinayasya. ko nu khalv avinayaṃ niṣidhyate? (*śabd' / ānusāreṇ' āvalokya, vismay' / ābhinaya / pūrvakam*) aye! anurudhyamānas tāpasībhyaṃ abāla|sattvo bālaḥ.

ardha|pīta|stanam mātur
 āmarda|kliṣṭa|kesaram
 vilambinaṃ siṃha|śiśuṃ
 kāreṇ' āhatya karṣati.

(*tataf praviṣati yathā / nirdiṣṭa / karmā tāpasībhyaṃ anurudhyamāno bālaḥ.*)

BĀLAḤ: 'jimbha! jimbha, le śiṅha! dantāiṃ de gaṇāissam,

PRATHAMĀ: 'aviṇīda! ki tti ṇo avacca|ṇivviseṣāiṃ sattāiṃ vippakaresi? pavatṭadi de saṃrambho. thāṇe kkhu isi|jaṇeṇa «Savva|damaṇo» tti kida|ṇāma|heo si,

7.70 RĀJĀ: kiṃ nu khalu bāle 'sminn aurasā iva putre snihyati me manaḥ? (*vicintya*) nūnam an|apatyatā māṃ vatsalayati.

DVITĪYĀ: 'eśa kesariṇī tumaṃ laṅghedi jāi se puttaṃ ṇa muñcesi,

BĀLAḤ: (*sa / smitam*) 'ammahe! baliāṃ khu bhīde mhi! (*ity adharaṃ daśayati.*)

RĀJĀ: (*sa / vismayam*)

mahatas tejaso bījaṃ
 bālo 'yaṃ pratibhāti me
 sphuling' | āvasthayā vahnir
 edhopekṣa iva sthitaḥ.

ACT SEVEN: THE ABSOLUTION

KING: (*listening*) This is no place for misdemeanor. Who 7.65
can it be that metes out justice? (*his gaze traces the sound,*
acts surprise) Oh! It is a boy not young in strength of
character, being restrained by two female ascetics.

Striking a baby lion with his hand,
he drags it along,
its mane dishevelled by rough handling,
resisting,
half finished drinking from its mother's breast.

(*Enter a boy, engaged as described, being restrained by two
female ascetics.*)

BOY: Open your jaws! Hey, open your jaws, lion! I want to
count your teeth.

FIRST ASCETIC: Bad boy! Why are you hurting the animals
who are no different than children to us? Your vehemence
is increasing. Rightly the sages call you Sarva-dāmana.*

KING: (*pondering*) Why should my heart take to this boy 7.70
as if he were my own? (*pondering*) It must be that my
childlessness makes me fond of children.

SECOND ASCETIC: That lioness will pounce on you if you
will not release her son.

BOY: (*smiling*) Oh, I'm terrified! (*Bites his lip.*)

KING: (*amazed*)

This child seems to me a seed
of great brilliance,
like fire in its spark-state,
waiting for fuel.

7.75 PRATHAMĀ: 「vacchaa! muñca edam bālaṃ maīndaṃ. aṇṇaṃ
de kīlaṇaṃ dāissaṃ.」

BĀLAH: 「kahiṃ śe? dehi me eṇaṃ!」 (*iti dakṣiṇa/hastaṃ pra-
sārayati.*)

RĀJĀ: kathaṃ? cakra|varti|lakṣaṇaṃ anena dhāryate. tathā
hy asya—

pralobha|vastu|praṇaya|prasārīto
vibhāti jāla|grathit'|āṅgulīḥ karaḥ
a|lakṣya|pattr'|āntaram iddha|rāgayā
nav'|ôṣasā bhinnam iv' āika|pañka|jam.

PRATHAMĀ: 「suvvade, ṇa sakko eso āsāsa|metteṇā sañjā-
midum. tā gaccha. mama kerae uḍae Mañkaṇaassa isi|
kumāraassa vaṇṇaa|cittido maṭṭia|maūrao ciṭṭhadi. taṃ
se uvāhara.」

7.80 DVITĪYĀ: 「tadhā!」 (*iti niṣkrāntā.*)

BĀLAH: 「tāva imiṇā yeva kīlīsaṃ.」

TĀPASĪ: (*vilokya hasati.*)

RĀJĀ: spṛhayāmi durlalitakāy' āsmai. (*niḥśvasya.*)

ACT SEVEN: THE ABSOLUTION

FIRST ASCETIC: Child! Let go of this baby lion! I will give
you another toy. 7.75

BOY: Where is it? Give it to me! (*He stretches out his right
hand.*)

KING: What? He bears the mark of an emperor. For—

His hand, extended to request
a thing he is enticed by,
its fingers webbed,*
shines like a solitary lotus,
the gaps between its petals not yet visible,
as it begins to open with the red glow
of the early dawn.

FIRST: My dear, it is not possible to restrain him with
promises. So go, in my hut there is a brightly painted
clay peacock belonging to the infant seer Mánkanaka.
Fetch it for him.

SECOND: As you say! (*Exit.*) 7.80

BOY: For now I will just play with this one.

ASCETIC: (*Looking, laughs.*)

KING: I am drawn to this stubborn child. (*Sighs.*)

ālakṣya|danta|mukulān a|nimitta|hāsair
 avyakta|varṇa|ramaṇīya|vacah|pravṛttin
 aṅk'|āśraya|praṇayinas tanayān vahanto
 dhanyās tad|aṅga|rajasā paruṣī|ābhavanti.

7.85 TĀPAŚĪ: (*s'āṅguli/tarjanam*) 'bhodu! ṇa maṃ gaṇayasi! (*pār-
 śvam avalokya*) 'ko ettha isi|kumāraāṇaṃ? (*rājānaṃ dṛṣ-
 tvā*) 'bhadda|muha! ehi, moāvehi dāva imiṇā dummoha|
 hatth|aggeṇa ḍimba|kariṇā bādhīamāṇaṃ bāla|maīnda-
 aṃ.

RĀJĀ: tathā! (*ity upagamyā*) ayi maharṣi|putra!

evam āśrama|viruddha|vṛttinā
 saṃyamī kim iti janmadāsa tvayā
 sattva|saṃśraya|sukho 'pi dūṣyate
 kṛṣṇa|sarpa|śīṣuṇ" ēva candanaḥ.

TĀPAŚĪ: 'bhodu, ṇa kkhu aam isi|kumārao.

RĀJĀ: ākāra|sadṛśaṃ ceṣṭitam ev' āsya kathayati. sthāna|
 pratyayāt tu vāyam atarkīṇaḥ. (*siṃhaṃ mocayitvā yath'*)
*ābhyaṛthitam anuṣṭhitam. bāla|sparśam anubhūy' ātma-
 gatam*)

7.90 anena kasy' āpi kul'|āṅkureṇa
 sprṣṭasya gātreṣu sukhaṃ mam' āivam!
 kāṃ nirvṛtiṃ cetasi tasya kuryād
 yasy' āyam aṅgāt kṛtinā prasūtaḥ.

Lucky are they, who
 carrying their sons
 become grubby with the dust
 from their bodies,
 whose teeth blossom forth in causeless laughter,
 whose speech is delightfully indisinct,
 who are fond of resting on their father's laps.

ASCETIC: (*threatening with her finger*) All right! You will 7.85
 not heed me! (*looking aside*) Are any of the hermit boys
 here? (*seeing the king*) Kind sir! Please come and free the
 tormented lion cub from this unruly boy whose grip is
 hard to loosen.

KING: Indeed! (*approaches*) Here now, son of a great seer!
 Why are you thus dishonoring
 your self-possessed father
 —as a young cobra does a sandal-tree—
 with deeds out of keeping with a hermitage,
 even though it pleases him
 that beings take refuge in him?

ASCETIC: Actually, this is no young seer.

KING: His actions which befit his appearance betray him. I
 was misled by relying on his surroundings. (*He does as
 requested by releasing the lion. To himself after touching the
 boy.*)

Such is my joy 7.90
 as my limbs touch this child
 of someone elses family!
 What delight must he bring to him
 from whose body he has sprung.

TĀPASĪ: (*ubhāv avalokya*) ॥ accharīaṃ, accharīaṃ! ॥

RĀJĀ: kim iva?

TĀPASĪ: ॥ assa bālassa a|sambaddhe vi bhadda|muhe saṃ-
vādiṇī ādi tti vimhidamhi. avi a accanta|pariidassa via
appaḍilomo eso de saṃvutto. ॥

RĀJĀ: (*bālam upalālayan*) na cen muni|kumāro 'yam atha
ko 'sya vyapadeśaḥ?

7.95 TĀPASĪ: Puru|vaṃso.

RĀJĀ: (*sva/gatam*) katham ek'|ānvayo mama? ataḥ khalu
mad|anukāriṇam atra|bhavatī manyate. (*prakāśam*) asty
etat Pauravāṇām antyaṃ kula|vratam.

bhavaneṣu sudhā|siteṣu pūrvaṃ
kṣiti|rakṣ'|ārtham uśanti ye nivāsam
niyat'|āika|yati|vratāni paścāt
taru|mūlāni gṛhī|bhavanti teṣām.

na punar ātma|gatyā mānuṣāṇām eṣa viṣayaḥ.

TĀPASĪ: ॥ ṇaṃ jadhā bhadda|muho bhaṇādi. acchara|saṃ-
bandheṇa uṇo imassa bālassa jaṇaṇī ettha yyeva guruṇo
tavo|vaṇe pasūdā. ॥

7.100 RĀJĀ: (*ātma/gatam*) dattaṃ dvitīyam idam āśaṅkā|jananam.
(*prakāśam*) tatra|bhavatī kim|ākhyasya rājarṣef patnī?

TĀPASĪ: ॥ ko tassa dhamma|dārā|pariccāiṇo ṇāma|heam ge-
ṇhissadi? ॥

RĀJĀ: (*sva/gatam*) iyaṃ khalu kathā mām eva lakṣyī|karoti?
kim tāvad asya śīṣor mātaraṃ nāmataf pṛcchāmi? athav"
ānyāyaf para|dāra|vyavahāraḥ.

ASCETIC: (*looking at both*) Amazing! Amazing!

KING: What is?

ASCETIC: I am amazed at the resemblance between you and this boy, although you are not related. Moreover, he is easy-going with you as if you were someone very familiar.

KING: (*caressing the boy*) If he is not a young sage then what is his name?

ASCETIC: He is a descendent of Puru.

7.95

KING: (*to himself*) What, he shares my lineage? So that is why she thinks he resembles me. (*aloud*) The Páuravas follow an ultimate family tradition.

At first they reside in stuccoed palaces
to protect the earth,
later they dwell among tree-roots,
where only ascetic vows are observed.

But mortals may not come here of their own accord.

ASCETIC: It is as you say, sir. But because this boy's mother is related to a nymph she gave birth to him here in the penance grove of the Father of the Gods.

KING: (*to himself*) I have been given a second reason for suspicion. (*aloud*) Her ladyship is the wife of what royal sage? 7.100

ASCETIC: Who would utter the name of him who rejected his lawful wife?

KING: (*to himself*) Does this tale refer specifically to me? Can I ask for the name of the boy's mother? But no, it is improper to concern oneself with another's wife.

(*praviṣya mṛṇ/maya/mayūra/hastā*) DVITĪYĀ TĀPASĪ: 「Savva|
damaṇa! saūnta|lavaṇṇaṃ pekkha,」

BĀLAḤ: (*sa/dṛṣṭi/kṣepam*) 「kaḥiṃ aḷju? (*ubhe prahasite.*)

7.105 PRATHAMĀ: 「ṇāma|sādissena chaliḍo mādu|vacchalāo,」

DVITĪYĀ: 「vaccha, Saūntalā bhaṇaḍi: «imassa kittima|maūra-
ssa ramaṇīadaṃ pekkha tti.»」

RĀJĀ: (*sva/gatam*) kim Śakuntal” ēti mātur ākhyā? santi pu-
nar nāma|dheya|sādrśyāni. api nāma mṛga|trṣṇik” ēva n’
āyam antena praṣṭāvo me viṣādāya kalpate.

BĀLAḤ: 「attike, loadi me bhaddālake eṣe maūle, (*iti krīḍana-
kam ādatte.*)

DVITĪYĀ: (*ālokya, sa/saṃbhramam*) 「ammo! rakkhā|karaṇḍao
se maṇi|bandhe ṇa ḍisadi,」

7.110 RĀJĀ: alam āvegena. nanv ayam asya siṃha|śāvaka|mardāt
paribhraṣṭaḥ. (*ādātum icchati.*)

UBHE: 「mā khu ṇaṃ ālambiṭṭhā! kadhaṃ, gahidaṃ yeva
ṇena?」 (*sa/vismayam uro/nihita/haste paras/param ava-
lokayataḥ.*)

RĀJĀ: kim|artham pratiṣiddho ’smi?

PRATHAMĀ: 「suṇādu ayyo! maha|ppahāvā eṣā khu «Avarāi-
dā» ṇāma mah”|osahī imassa dāraassa jāda|kamma|samae
bhaavadā Mārīeṇa diṇṇā. eḍaṃ kila mādā|pidaro attā-
ṇaṃ vā vajjia avaro bhūmi|paḍidaṃ ṇa geṇhadi,」

ACT SEVEN: THE ABSOLUTION

(*enter with a clay peacock in her hand*) SECOND NUN: Sarva-
dāmana! Look at the pretty bird.

BOY: (*casting a glance*) Where is Mama?* (*Both laugh.*)

FIRST: The similarity of the word has misled him since he 7.105
loves his mother.

SECOND: Child, Shakúntala says: "Look how lovely this toy
peacock is."

KING: (*to himself*) His mother's name is Shakúntala? But
then again, there are similarities of name. Like a mirage
it may lead to my ultimate disappointment.

BOY: Auntie, I like this pretty peacock. (*He takes the toy.*)

SECOND: (*looking, agitated*) Oh no! I can't see the amulet
on his wrist.

KING: Don't worry. It must have slipped off as he wrestled 7.110
the lion cub. (*He wishes to pick it up.*)

BOTH: Don't touch it! What, he has already touched it?
(*Astonished, they look at one another, their hands placed
on their chests.*)

KING: Why are you trying to stop me?

FIRST: Listen, sir! This is a potent herb called "Invincible"
that Marícha gave to this boy at his birth ceremony.
Nobody other than his mother, his father and himself
can pick it up if it falls to the ground.

RĀJĀ: atha gr̥hṇāti kiṃ bhavati?

7.115 PRATHAMĀ: 「tado sappo bhavia aṇṇaṃ daṃsedi,」

RĀJĀ: atha bhavatībhyāṃ kadā cid asyāf pratyakṣī|kṛtā vi-
kriyā?

UBHE: 「aṇeaso,」

RĀJĀ: (*sa/harṣam*) tat kiṃ khalv idānīṃ pūrṇaṃ api mano-
rathaṃ n' ābhinandāmi? (*bālaṃ pariṣvajate.*)

DVITĪYĀ: 「Sañjade, ehi! imaṃ vuttantaṃ ṇīma|ṇivvudāe
Saūntalāe ṇivedamha,」

7.120 PRATHAMĀ: 「evaṃ kareṃha,」 (*iti niṣkrānte tāpasyau.*)

BĀLAḤ: 「muñca maṃ! jāva ajjū|śakāśāṃ gaścāmi,」

RĀJĀ: putraka, may" āiva saha mātaram nandayiṣyasi.

BĀLAḤ: 「mama khu tāde Duśśante, ṇa tumaṃ,」

RĀJĀ: (*sa/smitam*) eṣa vivāda eva mām pratyāyayati.

7.125 (*tataf praviśaty eka|veṇī|dharā Śakuntalā.*)

ACT SEVEN: THE ABSOLUTION

KING: What happens if someone does pick it up?

FIRST: Then it turns into a snake and bites the stranger. 7.115

KING: Have you seen this transformation yourselves?

BOTH: Many times.

KING: (*joyfully*) Then why should I not rejoice in the fulfillment of my hope? (*He embraces the boy.*)

SECOND: Samyáta, come! Let us tell this to Shakúntala who has completed her religious duties.

FIRST: Let's go. (*Exeunt ambo.*) 7.120

BOY: Let me go! I'm going to Mama.

KING: Son, we will go and delight your mother together.

BOY: My father is Dush-yán-ta, not you.

KING: (*smiling*) This rebuttal is my proof.

(*Enter Shakúntala with her hair in a single braid.*) 7.125

ŚAKUNTALĀ: 𑖀viāra|kāle vi paḍitthaṃ taṃ Savva|damaṇassa
osahiṃ suṇia ṇa me āsāso attaṇo bhāa|dheesu. adhava
jadhā me Akkha|mālāe ācakkhidaṃ tadhā sambhāvīadi
edaṃ.

RĀJĀ: (*Śakuntalāṃ dṛṣtvā*) aye! iyam atra|bhavatī Śakuntalā!

vasane paridhūsare vasānā
niyama|kṣāma|mukhī kṛt'āika|veṇiḥ
atiniṣkaruṇasya śuddha|śīlā
mama dīrghaṃ viraha|vratam bibharti.

ŚAKUNTALĀ: (*rājānaṃ dṛṣtvā*) 𑖀ṇa kkhu ayya|utto via. tā ko
ṇu kkhu eso kida|rakkhā|māṅgalaṃ dāraaṃ me hattha|
saṃsaggeṇa dūsedī?

7.130 BĀLAḤ: (*mātaram upetya*) 𑖀ajjue! eṣe ke vi palake maṃ mā-
ṇuṣe puttake tti ālavadi.

RĀJĀ: priye, krauryam api me tvayi prayuktam anukūla|pari-
ṇāmaṃ samvṛttam. yato 'ham idānīm tvayā pratyabhij-
ñātam ātmānaṃ icchāmi.

ŚAKUNTALĀ: (*sva/gatam*) 𑖀hiaa, samassasa samassasa! paharia
ṇivutta|macchareṇa aṇukampidamhi devveṇa. (*sa/har-
ṣam*) ayya|utto yyeva eso.

ACT SEVEN: THE ABSOLUTION

SHAKÚNTALA: I have heard that Sarva-dámana's amulet remained in its natural state even when it should have changed, but I am not comforted about my fortune. But maybe it is possible, as Aksha-mala has told me.

KING: (*seeing Shakúntala*) Ah! It is the lady Shakúntala!

Wearing gray clothes,
her face drawn because of her religious restraints,
her hair tied in a single braid,
she, pure in character, is enduring
the long penance of separation
from merciless me.

SHAKÚNTALA: (*seeing the king*) He does not seem like my husband. Then who is this, who defiles my magically protected son with the touch of his hand?

BOY: (*going to his mother*) Mama! This is some human 7.130
stranger who calls me "son."

KING: My beloved, the cruelty that I showed you has resolved into a happy ending. For I now wish for you to recognize me.

SHAKÚNTALA: (*to herself*) My heart, take courage, take courage! After striking me down, fate, its anger vented, has taken pity on me. This is my husband!

RĀJĀ:

smṛti|bhinna|moha|tamaso
 diṣṭyā pramukhe sthit” āsi me sumukhi
 uparāgānte śaśinaḥ
 samupanato rohiṇī|yogaḥ.

7.135 ŚAKUNTALĀ: 「jaadu jaadu ayya|utto. . . !」 (*ity ardh'ôkte bāṣ-
 pa/kaṇṭhī bāṣpaṃ viharati.*)

RĀJĀ: priye—

bāṣpeṇa pratiṣiddhe 'pi
 jaya|śabde jitaṃ mayā
 yat te dṛṣṭam asaṃskāra|
 pāṭal'āuṣṭham idaṃ mukham.

BĀLAH: 「ajjue, ke va eṣe?」

ŚAKUNTALĀ: 「vaccha, bhāa|dheāiṃ me puccha,」 (*roditi.*)

7.140 RĀJĀ: (*praṇipatyā.*)

sutanu hṛdayāt pratyādeśa|vyalīkam upaitu te
 kim api manasaḥ saṃmoho me tadā balavān abhūt
 srajam api śirasy andhaḥ kṣiptāṃ dhunoty ahi|śaṅkayā
 prabala|tamasām evaṃ|prāyāḥ śubheṣv api vṛttayaḥ.

KING:

By good fortune, fair faced one,
you stand before me,
the darkness of my delusion dispelled
by recollection.

At the end of the eclipse
the moon and the red star Róhini
are united.*

SHAKÚNTALA: Victory, victory, my husband. . . ! (*She stops 7.135
mid-sentence, her throat choked with tears.*)

KING: My beloved—

Though the word “victory” is choked by tears,
I am victorious,
because I have beheld your face,
with its pale, unadorned, lips.

BOY: Mama, who is this?

SHAKÚNTALA: Son, ask my fate. (*She weeps.*)

KING: (*falls to the ground.*)

7.140

O slender lady,
may the pain of rejection depart
from your heart;
somehow I was greatly deluded then.
A blind man shakes off even a garland
cast upon his head fearing it to be a serpent;
those in deep darkness act like this
even towards auspicious things.

ŚAKUNTALĀ: ʿutthedu ayya|utto. ṇaṃ mama suha|paḍiba-
ndhaaṃ purā|kadam tesu diasesu pariṇām’|āhimuhaṃ
āsi, jeṇa s’|āṇukkoso vi ayya|utto māi tadhāviho saṃvut-
to, (rāj”ōttiṣṭhati.) ʿadha kadham ayya|utteṇa sumārīdo
aam jaṇo?

RĀJĀ: uddhṛta|viṣāda|śalyaḥ kathayiṣyāmi.

mohān mayā sutanu pūrvam upekṣitas te
yo bāṣpa|bindur adharaṃ paridhāvamānaḥ
taṃ tāvad ākulita|pakṣma|vilagnam adya
kānte pramṛjya vigat’|ānuśayo bhavāmi.

7.145 (iti yath”ōktam anutiṣṭhati.)

ŚAKUNTALĀ: (pramṛṣṭa/bāṣpā nāma|mudrāṃ dṛṣṭvā) ʿayya|
utta! ṇaṃ taṃ aṅgulīaṃ!

RĀJĀ: atha kim? asmād adbhut’|ōpalambhān mayā smṛtir
upalabdhā.

ŚAKUNTALĀ: ʿsamīhidaṃ kāduṃ kkhaṇeṇa jaṃ tadā ayya|
uttassa pacca|karaṇe dullahaṃ me saṃvuttaṃ.

RĀJĀ: tena hy ṛtu|samavāgam’|āśaṃsi pratipadyatāṃ latā
kusumam.

7.150 ŚAKUNTALĀ: ʿṇa se vīsasāmi. ayya|utto yyeva ṇaṃ pāredu,

(praviśya) MĀTALIḤ: diṣṭyā dharma|patnī|samāgamena pu-
tra|mukha|darśanena c’ āyuṣmān vardhate.

ACT SEVEN: THE ABSOLUTION

SHAKÚNTALA: Stand up, my husband. In those days, surely, some former deed of mine, a hindrance to my happiness, was on the verge of bearing fruit, whereby you, though compassionate, became so changed. (*The king stands up.*) Then how did my husband come to remember me?

KING: I will draw out the dart of sorrow and tell you.

O slender lady, once,
the tear that troubled your lip
was ignored because I was deluded,
now, I will wipe it away
as it clings to your tremulous eyelashes
and free myself from regret.

(*Does as stated.*)

7.145

SHAKÚNTALA: (*sees the ring as her tear is wiped off*) My husband! Why, it's the ring!

KING: Of course! My memory returned when it was miraculously found again.

SHAKÚNTALA: It could have fulfilled my desire in a flash, but I could not find it when I needed to convince my husband.

KING: Then let the vine receive the flower to announce the arrival of spring.

SHAKÚNTALA: I do not trust it. Let my husband wear it. 7.150

MÁTALI: (*entering*) Congratulations, reunited with your lawful wife and looking upon the face of your son, your Majesty thrives again.

RĀJĀ: suhṛt|saṃpāditvād uttara|phalo hi me mano|rathaḥ.
Mātale, na khalu vidito 'yam Ākhaṇḍalasy' ārthaḥ?

MĀTALIḤ: ehi, bhagavāṃs te Mārīco darśanam vitarati.

RĀJĀ: Śakuntale, avalambyatām putraḥ. tvām puraskṛtya
bhagavantam draṣṭum icchāmi.

7.155 ŚAKUNTALĀ: 「arihāmy ayya|uttena saha samīvam gantum?」

RĀJĀ: ācaritam etad abhyudaya|kāleṣu, ehy ehi! (*sarve pari-
krāmanti.*)

(*tataf praviśaty Adityā saha ārdh'āśana/stho Mārīcaḥ*)

MĀRĪCAḤ: (*rājānam avalokya*) Dākṣāyaṇi,

putrasya te raṇa|śīrasy ayam agra|gāmī
Duḥṣyanta ity abhihito bhuvanasya bhartā
cāpena yasya vinivartita|karma jātam
tat koṭimat kulīsam ābharaṇam Maghonaḥ.

7.160 ADITIḤ: 「sambhāvaṇīā se kkhu āidī,」

MĀTALIḤ: bhūtala|pate! etau putra|prīti|piśunena cakṣuṣā
divaukasām pitarāv avalokayataḥ. tad upasarpa.

ACT SEVEN: THE ABSOLUTION

KING: My desire bears most excellent fruit, since it has been achieved by a friend. Mátaḷi, did not Indra know of this matter?

MÁTALI: Come, the reverend Marícha grants you an audience.

KING: Shakúntala, hold our son. I wish to see the reverend with you going before me.

SHAKÚNTALA: Am I worthy of going with my husband? 7.155

KING: It is customary on festive occasions, come come! (*All walk about.*)

(*Enter Marícha sharing a seat with Áditi.*)

MARÍCHA: (*looking at the king*) Daksháyani,

This is the lord of the earth, Dushyánta by name,
frontmost in the battles of your son Indra.
Because of his bow Indra's sharp thunderbolt
has become an idle ornament.

ÁDITI: His appearance is indeed honorable. 7.160

MÁTALI: King of the earth! The parents of the gods are looking upon you with a glance that reveals a parental fondness. Approach.

RĀJĀ: Mātale,

prāhur dvādaśadhā sthitasya munayo
yat tejasah kāraṇam
bhartāraṃ bhuvana|trayasya suṣuve
yad yajñā|bhāg'ēśvaram
yasminn ātma|bhavaf paro 'pi puruṣaś
cakre bhavāy' āspadam
brahm'|ānantara|viśva|yoni|sahitaṃ
dvandvaṃ tad etad|vaśi.

MĀTALIḤ: atha kim?

7.165 RĀJĀ: (*pranīpatya*) ubhābhyām api vām Vāsava|niyojyo
Duṣṣyantaḥ praṇamati.

MĀRĪCAḤ: vatsa, ciraṃ pṛthivīm pālaya!

ADITIḤ: 'vatsa, appaḍiraho hohi!

ŚAKUNTALĀ: 'dāraṇa sahita pāda|vandaṇaṃ karemi.

MĀRĪCAḤ: vatse, ciraṃ a|vidhavā bhava!

7.170 Ākhaṇḍala|samo bhartā
Jayanta|pratimaḥ sutaḥ
āśīr anyā na te yojyā
«Paulomī|pratimā bhava!»

ADITIḤ: 'jāde, bhaṭṭiṇo bahu|madā hohi! aaṃ ca de dehao
vacchao uhaa|pakkhaṃ alaṅkāredu. tā uvavisadha.

MĀRĪCAḤ: (*ek'āikaṃ nirdiśan*)

diṣṭyā Śakuntalā sādhvī
sad|apatyam idaṃ bhavān
śraddhā vittaṃ vidhiś c' ēti
tritayaṃ tat samāgatam.

KING: Mátali,

This is the couple, which the sages declare to be
the source of the twelvefold brilliance,*
which gave birth to Indra, the lord of the Gods
who take a share in the sacrifice,
in which the Soul that transcends even
the self-born Brahma found a birthplace.*

MÁTALI: Assuredly.

KING: (*bowing*) Indra's servant Dushyánta bows to you both. 7.165

MARÍCHA: Child, long may you protect the earth!

ÁDITI: Child, be peerless in battle!

SHAKÚNTALA: I worship your feet with my son.

MARÍCHA: Child, long may you not be a widow!

With a husband like Indra 7.170
with a son like Jayánta,
there can be no other blessing than this:
"Be like Paulómi!"

ÁDITI: My daughter, may your husband honor you. May
your son be an ornament to both of your families. Please
sit. (*All sit with Praja-pati's permission.*)

MARÍCHA: (*pointing to one after another*)

By good fortune,
faithful Shakúntala, this perfect son, your Majesty,
—faith, wealth, and law,
this triad is united.

RĀJĀ: bhagavan, prāg abhipreta|siddhif paścād darśanam ity
apūrvo bhagavato 'nugrahaḥ. paśyatu bhagavān—

7.175 udeti pūrvam kusumam tataf phalam
ghan'ôdayaf prāk tad|anantaram payah
nimitta|naimittikayor ayaṃ vidhis
tava prasādasya puras tu sampadaḥ.

MĀTALIḤ: evam viśva|guravaf prasīdanti.

RĀJĀ: bhagavan, imām ājñā|karīm vo gāndharveṇa vivāha|
vidhin" ôpayamya kasya cit kālasya bandhubhir ānītām
smṛti|śaithilyāt pratyādiśann aparāddho 'smi tatra|bha-
vataḥ Kaṇvasya. paścād enām angulīyaka|darśanād ārū-
ḍha|smṛtir ūḍha|pūrvām anugato 'smi. tac citram eva me
pratibhāti.

yathā gajo n' êti samakṣa|rūpe
tasminn apakrāmati saṃśayaḥ syāt
padāni dṛṣṭvā tu bhavet pratītis
tathā|vidho me manaso vikāraḥ.

MĀRĪCAḤ: vatsa, alam ātm'|âpacāra|śaṅkayā! sammoho 'pi
tvayy upapannaḥ. yataḥ śrūyatām.

7.180 RĀJĀ: avahito 'smi.

MĀRĪCAḤ: yad" âiv' Âpsaras|tīrth'|âvataranāt pratyakṣa|vai-
klavyām Śakuntalām ādāya Menakā Dākṣāyaṇī|sakāśam
āgatā tad" âiva dhyānād adhigato 'smi Durvāsasaḥ śāpād
iyam tapasvinī saha|dharma|cārīṇī pratyādiṣṭā n' ânyath"
êti. sa c' ângulīyaka|darśan'|âvasāraḥ.

KING: Blessed one, your grace is unprecedented: first the fulfilment of our wishes, then the sight of you. See,

The flower grows first, then the fruit, 7.175
 the clouds appear first, then the rain,
 —this is the order of cause and effect,
 but good fortune came before your grace.

MÁTALI: Such is the favor of the parents of the world.

KING: Blessed one, I married this servant of yours by the rite of mutual consent. After some time her kinsfolk brought her to me. I rejected her because of a loss of memory and offended against the reverend Kanva. Later, I remembered that I had married her after I saw the ring. This appears strange to me.

It is as if one were to deny an elephant
 visibly before one,
 then doubt once it has gone,
 but seeing its footprints one perceives it,
 —such was the aberration of my mind.

MARÍCHA: Child, stop worrying that you have done wrong!
 You were deceived. Listen.

KING: I am attentive. 7.180

MARÍCHA: When Ménaka, descending from nymphs' bathing place, took the obviously frail Shakúntala, and came to Áditi, I realized through meditation that the poor girl had been rejected by her husband because of the curse of Durvásas, and that the opportunity to end it was the sight of the ring.

RĀJĀ: (*s'ôcchvāsam*) eṣo 'haṃ vacanīyān mukto 'smi!

ŚAKUNTALĀ: (*ātma/gatam*) ʽdiṭṭhiā a|kāma|paccādesī ayya|
utto. ṇa uṇa sattam attāṇaṃ sumarāmi. adhavā ṇa sudo
dhuvam aṇṇa|hiaāe mae sāvo. jado sahihiṃ accādareṇa
sandiṭṭhamhi bhaṭṭiṇo aṇḍulīaam daṃsehi tti,

MĀRĪCAḤ: vatse, vidit'ārth" āsi. tad idānīm saha|dharma|
cāriṇaṃ prati na tvayā manyuḥ kāryaḥ. paśya—

7.185 śāpād asi pratihatā smṛti|lopa|rūkṣe
bhartary apeta|tamasi prabhutā tav' āiva
chāyā na mūrcchati mal'ôpahata|prasāde
śuddhe tu darpaṇa|tale sulabh'âvakāśā.

RĀJĀ: yathā bhagavān āha.

MĀRĪCAḤ: vatsa, kac|cid abhinanditas tvayā vidhivad asmā-
bhir anuṣṭhita|jāta|karmā putra eṣa Śākuntaleyah?

RĀJĀ: bhagavan, atra khalu me vaṃśa|pratiṣṭhā.

ACT SEVEN: THE ABSOLUTION

KING: (*draws in his breath*) I am freed from blame!

SHAKÚNTALA: (*to herself*) What a blessing, my husband rejected me without wanting to. But I cannot recall being cursed. Surely I must not have heard the curse because my heart was elsewhere—my friends were so insistent that I must show the ring to my husband.

MARÍCHA: Child, you have perceived the truth. Therefore, do not now show anger towards your husband. Look—

You were rejected by your husband, 7.185
made cruel by his loss of memory.
Now that his darkness has lifted,
sovereignty is yours.
An image does not take form in a mirror
if its brightness is dirtied,
but it easily does if it is clear.

KING: As the blessed one says.

MARÍCHA: Child, I hope you have accepted the son of Shakúntala, for whom I have performed the birth rites?

KING: Blessed one, in him is supported my line.

MĀRĪCAḤ: tathā tat. bhāvinam cakra|vartinam enam avagacchatu bhavān. paśya—

7.190 rathen' ānudghāta|stimita|gatiṛ ā|tīrṇa|jaladhif
 purā sapta|dvīpāṃ jayati vasudhām a|pratirathaḥ.
 ih' āyam sattvānāṃ prasabha|damanāt Sarva|damanaf
 punar yāsyaty ākhyāṃ Bharata it lokasya bharaṇāt.

RĀJĀ: bhagavatā kṛta|saṃskāre sarvam asminn āśaṃsāmahe.

ADITIḤ: ॠimāe ṇandaṇā|manoradha|sampattīe Kaṇṇo vi dā-
 va suda|vitthāro kariādu. Meṇaā idha yyeva saṇṇihidā.

ŚAKUNTALĀ: ॠmaṇo|gadaṃ me mantidam bhaavadīe.

MĀRĪCAḤ: sarvam etat tapaḥ|prabhavāt pratyakṣaṃ tatra|
 bhavataḥ Kaṇvasya.

7.195 RĀJĀ: hanta! khalu na samabhikruddho guruḥ.

MĀRĪCAḤ: tath" āpy asau priyam asmābhiḥ śrāvayitavyaḥ.
 kaḥ ko 'tra bhoḥ.

(*praviśya*) ŚIṢYAḤ: bhagavan, ayam asmi.

MARÍCHA: That is a fact. Know him to be the future emperor.
Behold—

Crossing the ocean with his chariot 7.190
his motion steady without jolts,
an unrivalled warrior he will soon conquer the
earth
with its seven continents. Here he is known as
Sarva-dámana,
because he tames the animals by force,
he will become known as Bhárata,
because he supports the earth.

KING: Since the blessed one performed his rites I can hope
for all of this for him.

ÁDITI: Kanva too should be told in detail about how her
wishes have been fulfilled. Ménaka is nearby.

SHAKÚNTALA: You have said what is my heart.

MARÍCHA: All this is evident to his reverence Kanva through
the power of his penance.

KING: Ah! The guru is not angry. 7.195

MARÍCHA: Nevertheless he ought to hear the good news
from me. Who waits in attendance?

(*entering*) DISCIPLE: Your reverence, here I am.

MĀRĪCAḤ: vatsa Gālava, mad|vacanād idānīm eva vihāyasā
 gatvā tatra|bhavate śrī|Kaṇvāya priyam āvedaya, yathā
 Śakuntalā Durvāsasaḥ śāpa|vinivṛtti|samupāgata|smṛtinā
 Duḥṣyantena pratigṛhīt” ēti.

ŚIṢYAḤ: yad ājñāpayati bhagavān. (*praṇamya niṣkrāntaḥ*)

7.200 MĀRĪCAḤ: (*rājānam prati*) vatsa, tvam api s’|âpatya|dāraḥ
 saṁnihitaṁ sakhyur Ākhaṇḍalasya ratham āruhya sva|
 rāja|dhānīm pratiṣṭhasva.

RĀJĀ: yad ājñāpayati bhagavān.

MĀRĪCAḤ: vatsa,

kratubhir ucita|bhāgāms tvam surān bhāvay” ālam
 sura|patir api vṛṣṭyā tvat|praḥ|ârtham vidhattām
 iti samam upakāra|vyañjita|śrī|mahimnor
 vrajati bahu|titho vām sauhṛdayyena kālāḥ.

RĀJĀ: bhagavan yathā|śakti śreyase ’ham yatiṣye.

7.205 MĀRĪCAḤ: vatsa, tad ucyatām. kiṁ te bhūyaf priyam upa-
 harāmi.

RĀJĀ: yad ataf paraṁ me bhagavān prasādaṁ kartum arhati,
 tataḥ—

ACT SEVEN: THE ABSOLUTION

MARÍCHA: My child Gálava, tell his reverence the illustrious Kanva the good news in my words, namely that Shakúntala has been received by Dush-yán-ta whose memory has returned at the end of the curse of Durvásas.

DISCIPLE: As your reverence commands. (*Bows and exits.*)

MARÍCHA: (*to the king*) Child, mount your friend Indra's 7.200
chariot which is right here with your son and wife and
set out for your own capital city.

KING: As your reverence commands.

MARÍCHA: Child,

May you cherish richly the Gods,
entitled to their share, with offerings;
may the King of the Gods in turn send rain
for your subjects;
thus, in like manner,
the greatness of your magnanimity
made visible by these favors,
may much time pass with your friendship.

KING: Blessed one, I will strive for good with all my power.

MARÍCHA: Child, say now, what further favor shall I grant 7.205
you?

KING: If beyond this the reverend wishes to show me a favor,
then—

pravartatām prakṛti|hitāya pāṛthivaḥ!
Sarasvatī śruti|mahatām mahīyatām!
mam' āpi ca kṣapayatu nīla|lohitaf
punar|bhavaṃ parigata|śaktir ātma|bhūḥ!

(iti niṣkrāntāḥ sarve.)

saptamo 'ñkah.

7.210

*samāptam c' êdam Abhijñāna|śakuntal'|ākhyam
mahā|nāṭakam.*

*kṛtiḥ śrī|prasād'|āsādita|sarva|vidyasya
mahā|kaveḥ Kālidāsasya.*

ACT SEVEN: THE ABSOLUTION

May the king be devoted to the welfare
of his subjects!
May Sarásvati be honored by the learned!
May Self-born Shiva, whose power encompasses
all,
put an end to my rebirth!

(Exeunt omnes.)

End of the seventh act.

*The end of the play called
"The Recognition of Shakúntala."*

7.210

*The work of the great poet Kali-dasa
who attained all knowledge by the grace of fortune.*

CHĀYĀ

THE RECOGNITION OF SHAKÚNTALA

The following is a Sanskrit paraphrase (*chāyā*) of the Prakrit passages (marked with ʀcorner brackets ʀ) in the play. References are to chapter and paragraph.

- 1.5 ārya! iyam asmi. ājñāpayatu āryaḥ ko niyogo 'nuṣṭhīyatām iti.
- 1.7 suvihita|prayogatay" āryasya na kiñ|cit pariḥāsyate.
- 1.10 evaṃ nv idam. anantara|karaṇīyam idānīm ārya ājñāpayatu.
- 1.14 tathā.
- 1.15 kṣaṇa|cumbitāni bhramaraiḥ subhaga|sukumāra|kesara|śikhā-
ni, avataṃsayanti pramadā dayamānāḥ śirīṣa|kusumāni.
- 1.17 nūnaṃ prathamam ev' āryeṇ' ājñaptaṃ yathā <na> abhijñā-
na|śakuntalā nām' āpūrvam nāṭakaṃ prayogeṇ' ādhikriyatām
iti.
- 1.66 ita itaf priya|sakhyau.
- 1.69 hale Śakuntale!
- 1.69 tvatto 'pi khalu tāta|kāśyapasy' āśrama|vṛkṣakāf priyā iti tarka-
yāmo yena navamālikā|pelav" āpi tvam etasy' ālavāla|pūraṇe
niyuktā.
- 1.70 na kevalam tāta|niyoga iti. bahu|māno yāvan mamāpi. saho-
dari|sneha eteṣv asty eva.
- 1.71 hale Śakuntale! udakaṃ lambhitā grīṣma|kāla|kusuma|dāyi-
no gulmakā. idānīm atikrānta|samaye 'pi vṛkṣān siñcāmaḥ.
tasmād anabhisandhita|pūrvo dharmo bhaviṣyati.
- 1.72 abhinandanīyam mantrayathaḥ.
- 1.76 eṣa vāt'|ērita|pallav'|āṅgulībhis tvarayat' īva mām bakula|vṛkṣa-
kaḥ. yāvad enaṃ sambhāvayāmi.
- 1.79 hale Anasūye! atipinaddhena Priyaṃvadayā valkalena niyan-
trit" āsmi. tac chithilaya tāvad enam.

- 1.80 atra payodhara|vistārayitṛkam ātmanah yauvanam upālabha-
sva.
- 1.83 hale Śakuntale! eṣā tāta|Kāśyapena tvam iva saṃvardhit” ālin-
dake mādHAVI|latā. prekṣasv’ ānām. kiṃ vismr̥tā te?
- 1.84 ātm” āpi vismarīṣyate.
- 1.85 hale Śakuntale! tiṣṭh’ ēh’ āiva muhūrtakaṃ tāvad bakula|vṛkṣa|
samīpe.
- 1.86 kim iti?
- 1.87 tvayā samīpa|sthitayā latā|sanātha iva me bakula|vṛkṣakaf pra-
tibhāti.
- 1.88 ataḥ khalu Priyamvad” āsi.
- 1.91 hale Śakuntale! iyaṃ svayam|vara|vadhūḥ sahakārasya tvayā
kr̥ta|nāmadheyasya vana|toṣiṇo nava|mālikā.
- 1.92 hale! ramaṇīye kāle ’sya pādapa|mithunasya vyatikaraḥ saṃvr̥-
ttaḥ. iyaṃ nava|kusuma|yauvanā. ayam api baddha|phalatay”
ôpabhoga|kṣamaḥ sahakāraḥ.
- 1.93 hale Anasūye! jānāsi kiṃ|nimittaṃ Śakuntalā Vana|toṣiṇam
atimātraṃ paśyat’ iti.
- 1.94 na khalu vibhāvayāmi.
- 1.95 yathā Vana|toṣiṇ” ānusadr̥ṣena pādapena saṅgatā nava|mālikā,
api nām’ āivam aham apy ātmano ’nurūpaṃ varam labha iti.
- 1.96 eṣa nūnaṃ ātmanas te citta|gato manorathaḥ.
- 1.100 aho. salila|seka|saṃbhrānto navamālikām ujjhivā vadanam
me madhu|karo ’nuvartate.

- 1.103 hale! paritrāyadhvaṃ mām anena kusuma|pāṭaccaren' ābhi-
bhūyamānām!
- 1.104 ke āvāṃ paritrāṇe? Duṣṣyamtam ākranda. rāja|rakṣitāni khalu
tapo|vanāni bhavanti.
- 1.106 n' āiṣa me purato 'tidhṛṣṭo viramati. tad anyato gamiṣyāmi.
- 1.106 hā dhik! katham ito 'pi mām anusarati.
- 1.110 na khalu kiṃ cid atyāhitam. iyaṃ punar naf priya|sakhī ma-
dhu|karen' ākulikriyamāṇā kātari|bhūtā.
- 1.113 idānīm atithi|viśeṣa|lābhena.
- 1.114 svāgatam āryasya!
- 1.115 halā Śakuntale! gaccha tvam uṭajataḥ phala|miśram upāhara,
iha pād'|ōdakam asty eva.
- 1.117 ten' āsmiṃs tāvat pādapa|chāyā|śītalāyām sapta|parṇa|vedikā-
yām ārya upaviśya muhūrtaṃ pariśramam apanayatu.
- 1.119 hale Śakuntale! ucitaṃ no 'tithi|paryupāsanam. tad ih' ōpavi-
śāmaḥ.
- 1.120 kiṃ nu khalv imaṃ prekṣya tapo|vana|virodhino vikārasya
gamanīy" āsmi saṃvṛtā?
- 1.122 Anasūye! ko nu khalv eṣa catura|gambhīr'|ākṛtir madhuraṃ
priyam ālapan prabhavantaṃ dākṣiṇyam iva karoti.
- 1.123 sakhi! mam' āpi kautūhalam asty eva. tat prakṣyāmi tāvad
enam.
- 1.123 āryasya no madhur'|ālāpa|janito visrambho mantrayati. kata-
maṃ punar āryo varṇam alaṅkaroti? kiṃ|nimittaṃ vā sukumā-
ren' āryeṇa tapo|van'|āgamana|pariśramasy' ātmā pātri|kṛtaḥ?
- 1.124 hṛdaya, mā uttāmya! yat tvayā cintitaṃ tad anasūyā mantra-
yati.

- 1.126 sa|nāthā dharma|cāriṇaḥ.
- 1.128 hale Śakuntale! yady adya tāta iha saṁnihito bhavet. . .
- 1.129 tataḥ kiṁ bhavet?
- 1.130 tata imam atithiṁ jīvita|sarvasven' āpi kṛt'ārthaṁ kuryāt.
- 1.131 ayi! apetam. kim api hṛdaye kṛtvā mantrayathaḥ. na khalu śroṣyāmi.
- 1.133 ārya! anugrahe 'py abhyarthanā.
- 1.135 śṛṇotv āryaḥ! asti Kauśika iti gotra|nāmadheyo mahā|prabhā-
vaḥ rāja'|rṣiḥ.
- 1.137 taṁ sakhi|jane prabhavam avagaccha. ujjhita|śarīra|saṁrakṣa-
ṇ'|ādibhis tāta|Kāśyapo 'syāf pitā.
- 1.139 purā kila tasya rāja'|rṣer ugre tapasī vartamānasya kim api jā-
ta|śaṅkair devair Menakā nām' āpsarā niyama|vighna|kāriṇī
prahitā.
- 1.141 tato vasant'|ōdaya|samaye tasyā unmādayitṛ rūpaṁ prekṣya. . .
- 1.143 atha kim?
- 1.148 punar iva vaktu|kāma āryaḥ.
- 1.151 tena hi vicāriteṇ' ālam. niyantraṇ'|ānuyogyas tapasvi|janaḥ.
- 1.154 ārya! dharma|caraṇe 'py eṣa par'|ādhīno janaḥ. guroḥ punar
asyā anurūpa|vara|pratipādanē saṅkalpaḥ.
- 1.157 Anasūye! gamiṣyāmy aham.
- 1.158 kiṁ|nimittam?

- 1.159 imām asambaddh'ālāpinīm priyaṃvadām āryāyai Gautamyai
nivedayiṣyāmi.
- 1.160 sakhi na yuktam āśrama|vāsino janasy' ākṛta|satkāram atithi|
viśeṣaṃ viśṛjya svacchandato gamanam.
- 1.164 hale caṇḍi! na te yuktam gantum.
- 1.165 kim iti?
- 1.166 vṛkṣa|secanake dve me dhārayasi. tābhyāṃ tāvad ātmānaṃ
mocaya, tato gamiṣyasi.
- 1.172 tena hi n' ārhat' īdaṃ ca rājño 'ṅgulīyakam viyoga|kāritaṃ.
āryasya tava vacanena nām' āiṣ" ānṛṇ" āiva mama. halā Śakun-
tale mocit" āsy anukampin" āryeṇa. atha vā mah"|ānubhāvena.
kṛtajñ" ēdānīm bhaviṣyasi.
- 1.173 n' ēdaṃ vismariṣyate yady ātmanaf prabhavāmi.
- 1.174 hale! kim idānīm sāmpratam na gacchasi?
- 1.183 ārya anen' ākranditena paryākulāḥ smaḥ. tad anujānihi na uṭa-
ja|gamanāya.
- 1.185 asambhāvita|satkāram bhūyo 'pi tāvat pratyavekṣaṇā|nimittam
prekṣaṇa|nimittam lajjāmahe āryaṃ vijñāpayitum. vidita|bhū-
yiṣṭho 'si naḥ sāmpratam yad idānīm upacāra|madhyasthatay"
āparāddhāḥ smas tan marṣyasi.
- 1.187 hale Śakuntale! ehi śighrataram! ākul" āryā Gautamī bhaviṣya-
ti.
- 1.188 hā dhik! ūru|sthambhena vikal" āsmi saṃvṛttā.
- 2.2 bhoḥ! dṛḍho 'smi! etasya mṛgayā|śīlasya rājño vayasya|bhāve-
na nirviṇṇaḥ. ayaṃ mṛgo 'yaṃ vārāha iti. madhyaṃ|dine 'pi
grīṣma|virala|pādapa|chāyāsu vaṇa|rājīṣu bhramyate. mayā pa-
tra|saṃkara|kaṣāyāni pīyante kaṭukāny uṣṇāni giri|nadī|jalāni.

aniyata|velām śūla|māṃsa|śakuna|māṃsa|bhūyiṣṭham adya-
te. turaga|yāna|khaṇḍīkṛta|sandhi|bandhanānām aṅgānām
rātrim api n' āsti prakāmaṃ śayitavyam. tato mama mahaty
eva pratyūṣe dāsyāf putraiḥ śakuna|lubdhakaiḥ karṇa|ghātinā
vana|grahaṇa|kolāhalena pratibodhye. etāvat" āpi me prāṇā
na niṣkrāntāḥ. tato gaṇḍ'|ôpari piṭikā saṃvṛttā. hyo 'smāsv
avahīneṣu tatra|bhavato mṛg'|ānusāreṇ' āsrama|padaṃ praviṣ-
ṭasya kila tāpasa|kanyakā Śakuntalā nāma mam' ādhanyatayā
darśitā. sāmpratam nagara|gamanasya saṃkathām api na ka-
roti. adya tām eva sañcintayato vibhātam akṣṇoḥ. tat kā gatiḥ.
yāvad enam kṛt'|ācāra|parikramaṃ kutra prekṣye. eṣa rājā bā-
ṇāsana|hastābhīr yavanībhīf parivṛto vana|puṣpa|mālā|dhārīta
iv' āgacchati. tad yāvad enam upasarpāmi. bhavatu. aṅga|sam-
marda|vihvala idānīm bhūtv" ēh' āiva sthāsyāmi. yata evam api
tāvad viśrāmaṃ labhe.

- 2.9 bho rājan! na me hastaf prasarati vān|mātrakena jāpyase.
- 2.11 kutaḥ kila svayam akṣyākulīkṛty' āśru|kāraṇam pṛcchasi.
- 2.13 bhoḥ! tvayā nāma rāja|kāryāṇy ujjhitvā tādṛśān krīḍā|prasā-
dān vana|car'|āika|vṛttinā bhavitavyam. yat satyam pratyaham
śvāpada|śakun'|ānugamanaiḥ saṃkṣobhita|saṃdhi|bandhā-
nām aṅgānām anīṣo 'smi saṃvṛttaḥ. tat prasīda! māṃ varjaya!
ek'|āham api tāvad viśramyatām.
- 2.16 atra|bhavān kim api hṛdaye kṛtvā mantrayate. arāṇye mayā
ruditam.
- 2.20 ājñāpayatu bhavān.
- 2.22 api modaka|khādikāyām?
- 2.24 grhītaḥ kṣaṇaḥ.
- 2.26 ājñāpayatu bhartā.
- 2.28 yad bhart" ājñāpayati.

- 2.32 eṣa khalv anuvacana|datta|karṇa ito datta|dṛṣṭir eva bhartā
tvam̐ pratipālayati. tasmād upasarpatv āryaḥ.
- 2.37 atra|bhavān prakṛtim āpannaḥ. tvam̐ tāvad aṭavīto 'ṭavīm bhra-
ma yāvan śisa|śṛgāla iva jīrṇa|r̥kṣasya mukhe patiṣyasi.
- 2.44 gaccha sāmpratam̐ dāsyāf putra!
- 2.47 yad bhart" ājñāpayati.
- 2.48 kṛtam̐ bhavatā nirdhūmako daṃśa|pratīkāraḥ. tat sāmpratam
etasmin āvāsa|pādapa|chāyā|parivṛte vitāna|sanāthe āsane ya-
thāsukhaṃ upaviśatu bhavān yāvad aham̐ api sukhāsana|stho
bhavāmi.
- 2.52 nanu bhavān agrato me tiṣṭhati.
- 2.54 bhavatu. n' āśya prasaram̐ vardhayiṣyāmi. yadā tāvat sā tāpasa|
kanyak" ābhyanthanīyā tat kiṃ tayā dṛṣṭayā.
- 2.56 tat katham̐ etat?
- 2.59 yady api na Kāśyapasya maha"r̥ṣer aurasā duhitā tath" āpi kiṃ
tayā dṛṣṭayā?
- 2.62 yathā kasy' āpi piṇḍa|kharjūrair udvejitasya tintilikānām abhi-
lāṣo bhavati tathā strī|ratna|paribhāvino bhavata iyaṃ prārtha-
nā.
- 2.64 tat khalu ramaṇīyaṃ nāma yad bhavato 'pi vismayaṃ janayati.
- 2.67 pratyādeśa idānīm rūpavatīnām!
- 2.70 tena hi laghu pariṇayatu bhavān mā kasy' āpi tapasvina iṅgu-
dī|taila|cikkaṇa|śīrṣasy' āraṇyakasya haste patiṣyati.
- 2.72 atha bhavantam̐ antareṇa kīdṛśas tasyāś citt'ānurāgaḥ?
- 2.75 kiṃ khalu sā bhavato dṛṣṭa|mātrasy' āiv' āṅkam ārohatu?

- 2.78 gr̥hīta|pātheyo bhavasi. kathaṃ punaf punas tapo|vana|gama-
nam iti prekṣe.
- 2.80 eṣa cintayāmi. . . mā khalu mam' ālīka|paridevitaiḥ samādhim̐
bhāṅkṣiḥ. bhoḥ! ko 'nya upāyaḥ? nanu bhavān rājā?
- 2.82 nīvāra|śaṣṭha|bhāgaṃ tāvat svāmy upaiti.
- 2.87 jayatu jayatu bhartā. etau dvau ṛṣi|kumārau pratīhāra|bhūmim
upasthitau.
- 2.89 ayaṃ praveśayāmi.
- 2.91 ita ito bhavantaḥ.
- 2.104 ayaṃ idānīm anukūlā|gala|hastaḥ.
- 2.106 yad bhart' ājñāpayati.
- 2.112 prathamam aparibādham āsīt. rākṣasa|vṛtt'|āntena punaḥ sām-
prataṃ viśāda|darśinā viśeṣitam.
- 2.114 eṣa cakraḥ bhūto 'smi.
- 2.115 bhartaḥ! sajjo ratho bhartur vijaya|prasthānam udīkṣate. eṣa
punar nagarato devīnām sakāśataḥ Karabhaka upasthitaḥ.
- 2.117 atha kim?
- 2.119 yad bhartā ājñāpayati.
- 2.121 jayatu jayatu bhartā. devya ājñāpayanti āgamiṇi caturthe di-
vase putra|piṇḍako dānako nāma upavāso bhaviṣyati. tatra
dīrgh'|āyus' āvaśyaṃ saṃnihitena bhavitavyam.
- 2.123 Trīśankur iv' āntare tiṣṭha.
- 2.127 sādhu! rākṣasa|bhīrukaṃ mām gaṇayiṣyati.
- 2.129 tena hi yathā rāj'|ānurāgeṇa gantavyaṃ tathā gamiṣyāmi.

- 2.131 tena hi yuva|rājo 'smi saṁvṛttaḥ.
- 2.134 evam etat!
- 3.19 sakhi Śakuntale! api sukhayati te nalinī|patra|vātaḥ?
- 3.20 kiṁ vā vijayato mām sakhyau?
- 3.25 halā Śakuntale! anantarajñā vayaṁ madana|vṛttānteṣu. tath"
âpi kiṁ tu yādīś"|îti|hāsa|gateṣu madana|vṛttānteṣu kāmaya-
mānasy' āvasthā śrūyate tādīśaṁ ca lakṣāvahe. tat kathaya kiṁ|
nimittam te 'yam āyāsaḥ. vikāraṁ khalu param'|ârthato 'jñātv"
ânārambhaf pratikārasya.
- 3.27 balavān ca me 'bhiniveśo na ca śaknomyi sahasā nivartitum.
- 3.28 sakhi suṣṭhu eṣā bhaṇati. kim nv etam ātmana upadravam
niḡūhasi? anudivasam ca parihīyase 'ngakaiḥ. kevalam lāva-
ṇyamayī chāyā tvām na muñcati.
- 3.31 kasya v" ānyasya kathayiṣyāmi. kiṁ tv āyāsayitr" idānīm vo
bhaviṣyāmi.
- 3.32 ata eva no nirbandhaḥ. saṁvibhaktaṁ khalu duḥkham sahya|
vedanam bhavati.
- 3.35 yataf prabhṛti sa tapo|vana|rakṣitā rāja'|rṣir mama darśana|pa-
tham gataḥ, tata ārabhy' ôdgaten' ābhilāṣeṇ' âitad|avasth" âsmi
saṁvṛttā.
- 3.38 evam yadi vo 'bhimataṁ tat tathā mantrayethām mām yathā
tasya rāja'|rṣer anukampanīyā bhavāmi. anyathā mām siñca-
tam idānīm śānty|udakena.
- 3.40 Anasūye! dūre|gata|manmath" éyam akṣamā kāla|haraṇasya.
yasmin baddha|bhāvā, sa api lālāma|bhūtaf pauraṇām. tat
tvartavyam ev' âsy' ābhilāṣam anuvartitum.
- 3.41 yathā bhaṇasi. sakhi diṣṭy" ānurūpas te 'bhilāṣaḥ. sāgaraṁ va-
rjayitvā kutra vā mahā|nadyā gantavyam?

- 3.42 ka idānīm sahakāram atimukta|latayā pallavitum n' êcchati?
- 3.44 kaf punar upāyo bhaved yena sakhyā avilambitam nigūḍham
mano|ratham sampādayāvaḥ?
- 3.45 nipuṇam prayatitavyam iti cintanīyam bhavet. śīghram iti na
duṣkaram.
- 3.46 katham iva?
- 3.47 sa rāja'|rṣir asyām snigdha|drṣṭi|sūcit'|ābhilāṣa imāni divasāni
prajāgara|kṛṣa iva lakṣyate.
- 3.50 Anasūye! madana|lekha idānīm kriyatām. taṃ sumano|gopi-
taṃ kṛtvā deva|śeṣ'|āpadeśena tasya rājño haste pātayiṣyāmi.
- 3.51 rocate me sukumāraḥ prayogaḥ. kiṃ vā Śakuntalā bhaṇati?
- 3.52 niyogo 'pi vikalpyate.
- 3.53 tena hy upanyāsa|pūrvam ātmanaś cintaya kim api sulalitam
pada|bandhanam.
- 3.54 cintayiṣyāmi. avadhīraṇā|bhīrukaṃ punar vepate me hṛdayam.
- 3.57 ātma|guṇ'|āvamānini! ka idānīm śāradīyam jyotsnām ātapa|
treṇa vārayiṣyati?
- 3.58 niyojita 'smi!
- 3.61 halā cintitam mayā gītikā. asaṃnihitāni punar lekha|sādhana-
ni.
- 3.62 nanv asmin śuk'|ôdara|sukumāre nalinī|patre pattra|cheda|
bhaktyā nakhair nikṣipta|varṇam karoṣi. tataḥ śṛṇumo 'sy'
ākṣarāṇi.
- 3.63 śṛṇuta tāvad enām saṅgat'|ārthā na vā.

- 3.64 avahite svah!
- 3.66 tava na jāne hṛdayaṃ mama punaḥ kāmo divā ca rātrau ca,
niṣkṛpa tapati balīyas tav' ābhimukha|mano|rathāny aṅgāni.
- 3.69 svāgataṃ yathā|cintita|phalasy' āvalambino mano|rathasya.
- 3.70 hṛdaya! tath" ōttamy' ēdānīm na kiṃ cit pratipadyase.
- 3.73 itaḥ śilā|tal'|āikadeśam anugrḥṇātu vayasyaḥ.
- 3.75 labdh'|āuśadhaḥ sāmpratam upaśamaṃ gamiṣyati kālena.
- 3.76 kālen' ēti kim? paśya, megha|nād'|āhatām iva mayūrīm nime-
ṣ'|āntareṇa pratyāgataṃ priya|sakhīm.
- 3.78 mahā|bhāga! dvayor api yuvayor anyony'|ānurāgaf pratyakṣaḥ.
sakhī|śnehaf punar mām punarukta|vādinīm karoti.
- 3.80 tena hi śṛṇotu mahārājā.
- 3.82 iyaṃ naḥ sakhī tvām ev' ōddiśya bhagavatā madanen' ēdam
īdṛśam avasth"|āntaraṃ nītā. tad arhasy abhyupapatty" āsyā
jīvitam avalambitum.
- 3.84 halā! alam antaḥ|pura|vihāra|paryutsukasya rāja'|rṣer uparud-
dhena.
- 3.87 vayasya bahu|vallabhāḥ rājānaḥ śrūyante. yathā naḥ sakhī ban-
dhul|jane 'śocaniyā bhavati tathā nirvāhaya.
- 3.90 anugrḥīte svah.
- 3.91 hale marṣayataṃ lokapālaṃ yat kiṃ c' āsmābhir upacār'|āti-
krameṇa visrambha|pralāpiṇībhir bhaṇitam.
- 3.92 yena tan mantritaṃ sa marṣayatu. anyasya janasya ko 'tyayaḥ.
parokṣaṃ ko vā kiṃ na mantrayati?
- 3.95 etāvatā punas te tuṣṭir bhavet?

- 3.96 virama durlalite! etāvad|avasthay” âpi me krīḍasi.
- 3.97 priyaṃvade, eṣa mṛgapotaka itas tato datta|dṛṣṭir utsuko nū-
naṃ mātaram paribhraṣṭām anveṣati. tat saṃyojayiṣyāmi tāvad
enam.
- 3.98 nanu capalakāḥ khalv eṣas. ekākinī niyojayitum na pārayasi.
tad aham api te anuvartitum kārayiṣyāmi.
- 3.99 hale! anyatarā vo gacchatu. anyath” āśaraṇ” āsmi.
- 3.100 yaf pṛthivyāḥ śaraṇaṃ sa tava samīpe.
- 3.101 kathaṃ gataṃ eva?
- 3.104 na mānanīye jane ātmānam aparādhayiṣye.
- 3.107 sakhī|mātra|śaraṇā kaṃ vā śaraṇayiṣyāmi?
- 3.109 na khalv āryaṃ, daivam upālabhe!
- 3.111 katham idānīm upālapsye ya ātmano ’nīśāṃ para|guṇair mām
upahāsayati?
- 3.116 Paurava! muñca māṃ!
- 3.118 kadā?
- 3.120 madan’|āvaṣṭabdho ’pi n’ ātmanaḥ kanyakā|janaf prabhavati.
bhūyo ’pi tāvat sakhī|janam anumānayiṣyāmi.
- 3.122 Paurava rakṣa vinayam. ita ita ṛṣayaḥ sañcaranti.
- 3.124 Paurava! anicchā|pūrako ’pi darśana|mātra|sukha|do na te ’yaṃ
jano vismartavyaḥ.
- 3.127 hā dhik! na me caraṇau puromukhau prabhavataḥ. ebhir ārya|
putrasya kuravakair vyavahitā paścād latā|maṇḍapakasya pre-
kṣiṣye tāvad asya bhāv’|ānubandham.

- 3.130 imaṃ śrutvā na me 'sti vibhavo gantum.
- 3.133 aho! durbala|śithilatayā prabhraṣṭam api etan mṛṇāla|valayaṃ mayā na vijñātam.
- 3.136 ato 'param asamarth" āsmi vilambitum. bhavatu. eten' āiva vyapadeśen' āsy' ātmānaṃ darśayiṣyāmi
- 3.139 aṅga. ardhā|pathe smṛtv" ātasya hasta|bhraṃśino mṛṇāla|valayasya kṛte sannivṛtt" āsmi. ākhyātam iva me hṛdayena tvayā grhītam iti. tat kṣip' ēdaṃ mā muni|jana ātmānam māṃ ca sūcayiṣyasi.
- 3.141 kena?
- 3.143 kā gatih!
- 3.147 tvarayatv ārya|putraḥ!
- 3.149 kāla|kṣepaḥ kuśalah. yat te rocate.
- 3.152 na tāvad enaṃ paśyāmi. pavana|kampinā kaṇ'|ōtpala|reṇunā kaluṣikṛtā me dṛṣṭiḥ.
- 3.154 anukampitā bhaveyam. kiṃ punar na te viśvasimi!
- 3.156 eṣa eva ta atyupakāro 'viśrambha|janakaḥ.
- 3.163 pratijñātaṃ manthara iv' ārya|putraḥ saṃvṛttaḥ.
- 3.165 bhavatu! prakṛti|sth" āsmi saṃvṛttā. lajje punar anupakāriṇī priya|kāriṇa ārya|putrasya.
- 3.168 asaṃtoṣeṇa kiṃ kariṣyasi?
- 3.170 āryā Gautamī!
- 3.171 Paurava! eṣa mama śarīra|vṛttānt'|ōpalambhāya tātasya dharma|kaṇīyasy upasthitā. tad viṭap'āntarito bhava.
- 3.174 atyāhitam. iha devatā|sahāyā tiṣṭhasi.

- 3.175 idānīm eva Mālinīm avatīrṇāf Priyaṃvadā|miśrāḥ.
- 3.176 api laghuka|santāpāni te 'ṅgāni?
- 3.177 asti viśeṣaḥ.
- 3.178 vatse, pariṇato divasaḥ. tad ehi, uṭajam eva gacchāmaḥ.
- 3.179 hṛdaya, mano|ratha|durlabhaṃ janaṃ prāpya kālā|haraṇaṃ
karoṣi, anuśaya|vighaṭṭitasya kathaṃ te sāmpratam. latā|grha-
ka! āmantraye tvāṃ punar api paribhogāya.
- 4.2 Priyamvade! yady api gāndharveṇa vidhinā nirvṛtta|kalyāṇā
Śakuntalā" ānurūpa|bhartṛ|gāminī saṃvṛttā tathā" āpi na nirvṛ-
taṃ me hṛdayam.
- 4.3 katham iva?
- 4.4 adya sa rāj" eṣṭi|parisamāptāṃ ṛṣibhir visarjita ātmano nagaram
praviśy' āntaḥ|pura ito|gataṃ smarati vā na v" eṭi.
- 4.5 atra viśvastā bhava. na tādṛśā ākṛti|viśeṣaḥ guṇa|virodhino bha-
vanti. etāvat punaś cintanīyam. tāta idānīm imaṃ vṛttāntaṃ
śrutvā na jāne kiṃ pratipatsyata iti. . .
- 4.6 sakhi! yathā māṃ paśyasi tathā tātasy' ānumataṃ priyaṃ ca.
- 4.7 katham iv' ānumataṃ priyaṃ ca?
- 4.8 kim anyat. guṇavate kanyakā pratipādayitavy" ēty ayaṃ tāvat
prathamo 'sya saṅkalpaḥ. taṃ yadi daivam eva sampādayati
nanv aprayāsena kṛt'ārtho guruljanaḥ.
- 4.9 evam nv etat.
- 4.9 sakhi avacitāni khalu bali|karma|paryāptāni kusumāni.
- 4.10 sakhi! Śakuntalāyā api saubhāgya|devat" ārcanīyā.

- 4.11 yujyate.
- 4.13 sakhi! atithin" éva niveditam.
- 4.14 sakhi! nan'|ūṭaja|saṁnihitā Śakuntalā.
- 4.15 āṁ adya punar hṛdayeṇa na saṁnihitā.
- 4.16 tena hi bhavatu etāvadbhiḥ kusumaiḥ.
- 4.19 hā dhik! eva saṁvṛttam. kasminn api pūj"|ārhe 'parāddhā śū-
nya|hṛdayā priya|sakhī.
- 4.20 na khalu yasmimś tasmin sulabha|kopa eṣa Durvāsā maha"|rṣir,
hutāśa iva tvarita|pād'|ōddhārayā gatyā gantum pravṛttaḥ.
- 4.21 ko 'nyo huta|vahād dagdhum prabhaviṣyati. Anasūye! gac-
cha pādeṣu patitvā prasāday' āinaṁ yāvad aham argh'|ōdakam
upakalpayāmi.
- 4.23 aho! āvega|skhalitayā prabhraṣtam agra|hastāt puṣpa|bhājanam
me. tat punar api avaceṣyāmi.
- 4.24 sakhi śarīra|baddhaḥ kopa iva kasya so 'nunayaṁ grhṇāti. kiṁ
ca punaḥ s' ānukroṣaḥ kṛtaḥ.
- 4.25 tasmin bahv etad api. tataḥ kathaya katham iva.
- 4.26 yadā nivartitum n' êcchati tadā vijñāpito mayā: bhagavan! pra-
thama|bhaktim avekṣy' ādy' ātma|prabhāva|vijñāta|sāmarthya-
sya duhitṛ|janasya bhagavat" āparādhō marṣitavya iti.
- 4.27 tatas tataḥ?
- 4.28 tataḥ: «na me vacanam anyathā|bhavitum arhati. ābharāṇ'|ā-
bhijñāna|darśanena mama śāpo nivartiṣyate» iti mantrayann
ev' āntarhitāḥ.
- 4.29 śakyam idānīm āśvasitum. asti tena rāja'|rṣiṇā saṁprasthitena
sva|nāma|dhey'|āṅkitam aṅguliyaṁ smarāṇīyam iti Śakuntalā-
yāḥ svayam eva haste pinaddham. tasmimś ca sv'|ādhīne 'yam
upāyo bhaviṣyati.

- 4.30 hale Priyaṃvade! prekṣasva prekṣasva! vāma|hasṭ' |ôpanihita|
vadan" ālikhit" ēva sakhi bhartṛ|gatayā cintay" ātmānam apy
eṣā na vibhāvayati kiṃ punar āgantukam?
- 4.31 halā Anasūye! dvayor ev' āvayor eṣa śāpa|vṛttāntas tiṣṭhatu.
rakṣaṇīyā khalu prakṛti|pelavā sakhi.
- 4.32 ka idānīm tāp'|ôdakena nava|mālikāṃ siṅcati.
- 4.45 evam api nāma viṣaya|parān|mukhasy' āpy etan na viditam
yathā tena rājñā Śakuntalāyā an|āryat" ācaritavy" ēti.
- 4.47 pratibuddh" āpi kiṃ karayīṣyāmi. na ma utthitāyās cintite-
ṣu prabhāta|vyāpāra|karaṇīyeṣu hastāf pādā vā prabhavanti.
sa|kāma idānīm kāmo bhavatu, yena snigdha|hṛdayā sakhy
asatya|sandhe jane padam kārītā. atha vā na tasya rāja'|rṣer
aparādho Durvāsaḥ|kopo 'tra viprakaroti. anyathā katham tā-
dṛṣo rāja'|rṣis tādṛṣāni vacanāni mantrayitv" āitāvataḥ kālasya
lekha|mātram api na visarjayati. ito 'ṅgulīyam asy' ābhijñā-
nam visarjayāmaḥ. atha vā duḥkha|śīle tapasvi|jane ko 'bhya-
rthyatām. na ca sakhi|gamanena doṣa iti vyavasitam idānīm
pārayāmaḥ Prabhāsa|nirvṛttasya tāta|Kāśyapasya Duṣṣyanta|
parinītām āpanna|sattvām ko 'pi Śakuntalām nivedayiṣyati.
ittham|gate kiṃ nu khalv asmābhiḥ kartavyam?
- 4.49 Śakuntalāyāf prasthāna|kautukāni kriyantām.
- 4.50 sakhi katham nv etat?
- 4.51 Anasūye. śṛṇu. idānīm sukha|śayita|vibuddhāyāḥ Śakuntalāyās
samīpaṃ gat" āsmi yāvat tām lajj"|āvanataṃ pariṣvajya tāta|
Kāśyapaḥ svayam abhinandati. diṣṭyā dhūm"|ôparuddha|drṣter
api janasya pāvaka eva āhutiḥ patitā. suśiṣya|pratipādit" ēva vi-
dy" āśocanīy" āsi me samvṛttā. tad ady' āiva' rṣi|parigrhītam
tvām bhartuḥ sakāśam visarjayām' īti.

THE RECOGNITION OF SHAKÚNTALA

- 4.52 atha kena ākhyātas tātasy' āyaṃ Śakuntalā|vṛttāntaḥ?
- 4.53 tātasya śaraṇaṃ praviṣṭasya śarīraṃ vinā chandovatyā vācā.
- 4.54 katham iva.
- 4.57 sakhi priyaṃ me, kiṃ tv Śakuntalā nīyata ity utkaṇṭhā|sādhā-
raṇaṃ paritoṣaṃ samudvahāmi.
- 4.58 utkaṇṭhāṃ vinodayiṣyāvaḥ. s" ēdānīm nirvṛta bhavatu.
- 4.59 tena hy etasmiṃś cūta|śākh" |āvalambite nārikela|samudgake
taṇ|nimittam eva kāl' |āntara|kṣamā kṣiptā mayā sa|kesara|guṇā.
tāṃs tvaṃ hasta|sannihitān kuru yāvad aham asyā mṛga|goro-
canāṃ tīrtha|mṛttikāṃ dūrvā|kisalayāni maṅgala|samālabha-
n' |ārthaṃ viracayāmi.
- 4.62 Anasūye, tvaraya tvaraya! ete khalu Hastināpura|gāmīna ṛṣayaḥ
sajjibhavant' īti.
- 4.63 sakhi, ehi gacchāmaḥ.
- 4.64 eṣā sūry' |ōdaya eva visarjitā pratīṣṭa|nīvāra|bhājanakābhis tā-
pasībhir abhinandya mānā Śakuntalā tiṣṭhati. tad upasarpāva
enām.
- 4.66 jāte! bhartur bahu|māna|yuktakaṃ mahā|devī|śabdaṃ adhiga-
ccha.
- 4.67 vatse vīra|prasavinī bhava.
- 4.69 sakhi! sumaj|janaṃ te bhavatu!
- 4.70 svāgataṃ priya|sakhyoḥ. ito niṣīdatam.
- 4.71 halā Śakuntale! ṛjugatā bhava yāvat te maṅgala|samālabdhaṃ
aṅgaṃ kriyatām.
- 4.72 ucitam idam api bahumantavyam. durlabham idānīm me sa-
khī|maṇḍanaṃ bhaviṣyati.

- 4.73 sakhi na ta eṣṭavye maṅgala|kāle roditavyam.
- 4.74 ābharan'|ārhaṃ rūpam āśrama|sulabhaif prasāadhanair vipra-
kriyate.
- 4.78 vatsa Hārīta. kuta etat?
- 4.83 hale! adbhuta|saṃpattiḥ sūcitā, bhartur gehe 'nubhavitavyā te
rāja|lakṣmīḥ.
- 4.85 sakhi! kalyāṇin" idanīm asi. koṭara|saṃbhav" ēva madhukarī
puṣkara|madhum abhilaṣasi.
- 4.86 anupabhukta|bhūṣaṇo 'yaṃ janaḥ. citra|karma|paricayen' ēdā-
nīm te 'ṅgeṣv ābharāṇa|niyogaṃ karoti.
- 4.87 jane vo nipuṇatvam.
- 4.94 halā Śakuntale avasita|maṇḍan" āsi. paridhehi sāṃpratam
imaṃ pavitraṃ kṣauma|nirmokaṃ.
- 4.97 eṣa te ānanda|parivāhiṇā cakṣuṣā pariṣvajamāna iva gurur upa-
sthitaḥ. tad ācāram asya pratipadyasva.
- 4.98 tāta vande.
- 4.101 bhagavān! varaḥ khalv eṣo, n' āśīḥ.
- 4.117 jāte. jñāti|jana|snigdham abhyanujñāta|gaman" āsi tapo|vana|
devatābhiḥ. tat praṇama bhagavatiḥ.
- 4.118 halā Priyaṃvade ārya|putra|darśan'|ōtsukay" āpy āśramaṃ
parityajantyā duḥkha|duḥkhena me caraṇau puromukhaḥ pra-
bhavanti.
- 4.119 na kevalaṃ tava viraha|paryutsukās sakhya eva. yāvat tvay"
ōpasthita|viyogasya tapo|vanasy' āpy apekṣyam avasth"|ānta-
ram. tathā ca.

- 4.120 ullalati darbha|kabalā mṛgī pariśrānta|nartanā mayūrī. apar-
ta|pāṇḍu|pattrā dhunvanty aṅgān' īva latāḥ.
- 4.121 tāta, latā|bhaginīm tāvan mādhasvīm āmantrayīṣye.
- 4.123 eādhasvi. pratyāliṅga māṃ śākhā|mayair bāhūbhir adya|pra-
bhṛti dūra|vartinī te bhaviṣyāmi.
- 4.126 eṣā dvayor api vo haste nikṣepaḥ.
- 4.127 ayaṃ janaḥ kasya sandiṣṭaḥ.
- 4.129 tāta! eṣ" ōṭaja|paryanta|cārinī garbha|mantharā mrga|vadhūḥ.
yad" āsanna|prasavinī bhavet tadā me kam api priyaṃ niveda-
yitāraṃ visarjayīṣyatha.
- 4.132 ko nu khalv eṣa mātṛākrānta īva punar vasanasy' āntaṃ gṛhṇā-
ti?
- 4.135 vatsa kiṃ sahaṃsā|parityāginīm kaitava|snehāṃ anveṣasi? aci-
ra|prasūt'|ōparatayā jananyā vinā vardhito 'si/ idānīm api mayā
virahitaṃ tvāṃ tātaś cintayīṣyati. tat pratinivartasya.
- 4.142 sakhi! na sa āśrame cintanīyo 'sti yas tvayā virahayantyā n'
ōtsukīkṛto 'dya prekṣasva tāvat.
- 4.143 padminī|pattr'|āntarītāṃ vyāhṛtāṃ n' ānuvyāharati jāyām,
mukh'|ōdvayūḍha|mṛṇālas tvayi dṛṣṭim dadāti cakravākaḥ.
- 4.144 sakhi! satyam eva nalinī|patr'|āntaritam priyaṃ saha|caram
aprekṣamāṇ" āturaṃ cakravāky ārasati duṣkaraṃ khalv ahaṃ
karomi.
- 4.146 ady' āpi vinā priyeṇa gamayati rātriṃ visūraṇā|dīrghāṃ, hanta
gurukam api duḥkham āśā|bandhas sahayati.
- 4.157 etāvat khalv ev' āitad vadhū|jana upadeśaḥ.
- 4.157 jāte, evaṃ khalv avadhāraya.

- 4.159 tāta kim ita eva priya|sakhyo nivartante?
- 4.161 katham idānīm tātena virahitā kari|sārtha|paribhraṣṭā karenu-
k” ēva prāṇan dhārayiṣye.
- 4.168 hale! etaṃ dve eva māṃ samaṃ pariṣvajethām!
- 4.169 sakhi sa rājā yadi pratyabhijñāna|mantharo bhavet tad” āsy’
ēdaṃ tadīya|nāmadhey’|āṅkitam aṅgulīyakam darśaya.
- 4.170 ā sandeśen’ ānukampit” āsmi.
- 4.171 mā bhaiṣṭh. sneho vāmam āśaṅkate.
- 4.174 tāta, kadā nu khalu bhūyas tapo|vamaṃ prekṣiṣye?
- 4.177 jāte, parihīyate gamana|velā. tan nivartaya pitaram. atha vā
ciren’ āiṣā pitaraṃ na nivartayiṣyati. tan nivartayatu bhavān.
- 4.179 tāto nirutkaṇṭho bhaviṣyati, aham idānīm utkaṇṭhā|bhāgini
saṃvṛttā.
- 4.184 hā dhik! antarahitā Śakuntalā vana|rājibhiḥ.
- 4.186 tāta Śakuntalā|virahitaṃ śūnyam iva tapo|vanam praviśāvaḥ.
- 5.12 bhoḥ! saṃgītā|śālikā. ten’ āvadhānaṃ dehi tāla|gater viśud-
dhāyāḥ khalu vīṇāyāḥ svara|saṃyogāḥ śrūyante.
- 5.16 abhinava|madhu|lobha|bhāvitā tathā paricumbya cūta|mañja-
rīm, kamala|vasati|mātra|nirvṛto madhu|kara vismṛto ’sy enām
katham?
- 5.18 kiṃ tāvad asyā gītikāyā api gr̥hīto bhagavat” ākṣar’|ārthaḥ?
- 5.20 gr̥hītas tvayā parakīyair hastaiḥ śikhaṇḍake bhallūkaḥ. a|vīta|
rāgasy’ ēva n’ āsti me mokṣaḥ.
- 5.22 kā gatiḥ!

- 5.31 ita ito devaḥ.
- 5.39 eṣo 'bhinava|saṃmārjana|ramanīyaḥ saṃnihita|kapila|dhenur
agni|śaraṇ'|ālindaḥ.
- 5.42 devasya bhuvana|pariśvaṅga|nirvṛte catur|āśrame kuta etat?
kiṃ tu sucarit'|ābhinandina ṛṣayo devaṃ sabhājayitum āgatā
iti tarkayāmi.
- 5.50 aho! kim api vām'|êtaraṃ me nayanam visphurati?
- 5.51 pratihatam amaṅgalam! sukhāni te bhartṛ|kula|devatā vitara-
ntu.
- 5.55 deva! prasann' ôkha|rāgā dṛśyante svastha|karyā ṛṣayaḥ.
- 5.58 deva! kutūhalatayā bṛṃhit" āsmi. na me tarkaf prasīdati.
- 5.59 bhartaḥ, darśanīyā khalu asyā ākṛtir lakṣyate.
- 5.61 hṛdaya! kim evaṃ vepasi? ārya|putrasya bhāva|sthitim smṛtvā
dhīraṃ tāvad bhava.
- 5.76 bhadra|mukha! vaktukāmā tiṣṭhāmi, na ca me vadan'|āvakāśo
'sti. katham iti?
- 5.77 n' âpekṣito guru|jano 'nayā na c' âtra pṛṣṭā bandhavaḥ, ek'|âi-
kena varite kiṃ bhaṇyatām ekam|ekasmin?
- 5.78 kiṃ nu khalv ārya|putra bhaṇiṣyati?
- 5.80 hum! pāvako 'sya vacan'|ôpakṣepaḥ.
- 5.84 hṛdaya, saṃvardhitā khalu tav' āśānkā.
- 5.89 jāte! mā muhūrtakaṃ lajjasva. apaneṣyāmi tāvat tav' āvaguṇ-
ṭhanam. tato bhartā tvām abhijñāsyat' îti.
- 5.93 aho dharmâpekṣitā bhartaḥ! idṛṣaṃ nāma sukh'|ôpanatam strī|
ratnaṃ dṛṣtvā, ko 'nyo vicārayati?

- 5.96 hā dhik! katham pariṇaya eva sandehaḥ? bhagn” ēdānīm me dūr’|ārohiṇī āśā!
- 5.100 idam avasth”|āntaraṃ gate tādr̥ṣe muhūrta|rāge kiṃ vā smā-ritena sāmprataṃ tena? athav” ātm” ēdānīm me śodhanīyo ’sti vivadiṣyāmy etat. ārya|putra! athavā saṃśayita idānīm me samudācāraḥ. Paurava! yuktaṃ nāma pur” āśrama|pade sad|bhāv’|ōttāna|hṛdayam imaṃ janaṃ samaya|pūrvaṃ pratāry’ ēdr̥ṣair akṣaraif pratyākhyātum.
- 5.103 yadi param’|ārthataf para|parigrahaṇa|śaṅkinā tvay” āivam uktaṃ, tad abhijñānena guruṇā tava sandeham apaneṣyāmi.
- 5.105 hā dhik! aṅgulīya|śūnyā me ’ngulī.
- 5.106 na khalu te Śakr’|āvatāre Śacī|tīrth’|ōdakam avagāhamānāyāf prabhraṣṭo ’nguliyakah?
- 5.108 atra tāvad vidhinā darśitaṃ prabhutvam. aparaṃ te kathayiṣyāmi.
- 5.110 na khalu tatr’ āika|divase nava|mālikā|maṇḍape nalinī|pattra|bhājana|gatam udakaṃ tava hasta|saṃnihitam āsīt?
- 5.112 tat|kṣaṇaṃ ca mama kṛtaka|putro Hariṇaka upasthitaḥ. tatas tvay” āyaṃ tāvat prathamam pivatv iti anukampiṇ” ōpacchandaḥ. na punas te ’paricitasya hast’|ābhyāsa upagataḥ. paścāt tasminn ev’ ōdake mayā gr̥hīte praṇaya|prakāśa|pūrvaṃ prahasito ’si. bhaṇitaṃ ca tvayā: «sarvaḥ sa|gandhe viśvasiti dvāv apy atr’ āraṇyakāv iti.»
- 5.114 mahā|bhāga! n’ ārhasy etāvan mantrayitum. tapo|vana|saṃvardhitaḥ khalv ayaṃ jano ’nabhijñāḥ kaitavayasa.
- 5.117 ātmano hṛday’|ānumānena sarvaṃ prekṣase! ko ’nyo dharma|kañcuka|praveśinas tṛṇa|channa|kūp’|ōpamasya tav’ ānukārī bhaviṣyati?

- 5.122 yūyam eva pramāṇaṃ jānītha dharmā|sthitim ca lokasya, lajjā|
vinirjitā jānanti khalu kiṃ nu mahilāḥ?
- 5.123 suṣṭhu tāvat svacchanda|cāriṇī kṛt” āsmi y’ āham asya Puru|
vaṃśa|pratyayena hṛdaya|śāstra|dhārasya mukha|madhuno
hast’|ābhyāsam upagatā.
- 5.135 huṃ! anena tāvat kaitavena vipralabdḥ” āsmi. yūyam api māṃ
parityaktum icchatha. tat kā gatih?
- 5.136 vatsa Śārṅgarava! anugacchty eṣā karuṇā|parideviṇī Śakuntalā.
pratyādeśa|kaluṣe bhartari kiṃ vā putrikā me karotu?
- 5.151 bhagavati Vasu|dhe! dehi me vivaram!
- 6.2 are kumbhīraka kathaya kutra tvay” āiṣa mahā|maṇi|bandha-
n’|ōtkīrṇa|nām’|ākṣaro rājakīy’|āṅgulīyakaḥ samāsāditaḥ?
- 6.3 prasīdantu prasīdantu bhrātṛka|miśrāḥ! ahaṃ khalv īdṛśasya
karmaṇo na kalyaḥ!
- 6.4 kiṃ nu khalu śobhano brāhmaṇa iti kṛtvā rājñā pratigraho
dattaḥ?
- 6.5 jānīth’ ēdānīm! ahaṃ Śakrāvātāra|vāsiko dhīvaraḥ. . .
- 6.6 pāṭac|cara! kiṃ khalu te ’smābhir jātif pṛṣṭā?
- 6.7 Sūcaka kathayatu sarvam anukrameṇa. m” āinam antarā pra-
tibandhīṣṭha.
- 6.8 yad ābutta ājñāpayati! bhaṇa bhaṇa!
- 6.9 so ’haṃ jāla|baḍiś’|ādibhir matsya|bandhan’|ōpāyair kuṭum-
ba|bharaṇaṃ karomi.
- 6.10 viśuddha idānīm ta ājīvāḥ!
- 6.11 bhartaḥ!
- 6.12 sahajaṃ kila yad api ninditaṃ na khalu tat karma vivarjanī-
yam. paśu|māraṇa|karma|dāruṇo ’nukampā|mṛdur eva śrotri-
yaḥ.

- 6.13 tatas tataḥ!
- 6.14 ath' āika|divase khaṇḍaśo rohita|matsyo mayā kalpitah. yāvat
tasy' ōdar'|ābhyantare etad ratna|bhāsuram āṅgulīyakam pre-
kṣe. paścād ih' āitad vikrayāya darśayan gr̥hīto bhāva|mīśraiḥ.
etāvāṃs tāvad etasy' āgamaḥ adhunā mārayata kuṭṭayata vā!
- 6.15 Jānaka! matsy'|ōdara|saṃsthitam iti n' āsti saṃdehaḥ. tath"
āyam asya visra|gandhaḥ. āgama idānīm etasya vimarśayitav-
yam. tad etaṃ rāja|kulam eva gacchāmaḥ.
- 6.16 gaccha nātha granthi|bhedaka!
- 6.17 Sūcaka! iha mām gopura|dvāre 'pramattau pratipālayataṃ yā-
vad idam yath"|āgamam āṅgulīyakam bhartur upanīya tadiya|
śāsanam pratiśya niṣkrāmāmi.
- 6.18 praviśatv āvuttaḥ svāmi|prasādāya!
- 6.19 Jānaka, cirāyate khalv āvuttaḥ.
- 6.20 nanv avasar'|ōpasarpaṇīyā rājānaḥ.
- 6.21 vayasya sphurato mama hastāv asya pinaddhum.
- 6.22 n' ārhati bhrātṛ|bhrātṛko 'kāla|mārako bhavitum.
- 6.23 . . . eṣo 'smākam īśvaraf prāpto gr̥hītvā rāja|śāsanam. sakulā-
nām mukhaṃ prekṣase 'thavā gr̥dhra|śṛgālānām balir bhaviṣ-
yasi.
- 6.24 śīghraṃ śīghraṃ etam. . .
- 6.25 hā hato 'smi!
- 6.26 muñcatam re muñcatam jāl'|ōpajīvinam. upapanno 'sya kil'
āṅgulīyakasy' āgamaḥ. asmat|svāmin" āiva me kathitam.

- 6.27 yad ājñāpayati ābuttaḥ! Yama|vasatiṃ gatvā khaṇḍaṃ c' ēva
pratinivṛttaḥ.
- 6.28 bhartaḥ! tava me jīvitaḥ!
- 6.29 uttiṣṭha! eṣa bhartr" āṅgulīyaka|mūlya|sammitaf pāritoṣiko 'pi
te dāpitaḥ.
- 6.30 anugṛhīto 'smi.
- 6.31 tathā nām' ānugraho yac chūlād avatārya hasti|skandhe prati-
ṣṭhāpitaḥ.
- 6.32 āvutta! pāritoṣikaḥ kathayati mah"|ārha|ratnena ten' āṅgulīya-
kena bhartuf prathama|bahu|matena bhavitavyam.
- 6.33 na ca tasmin mah"|ārha|ratnam iti bahu|mānaṃ bhartus tar-
kayāmi.
- 6.34 kiṃ khalu?
- 6.35 tarkayāmi tasya darśanena ko 'pi abhilaṣito jano bhartrā smṛta
iti, yatas tat prekṣya muhūrtam prakṛti|gambhīraḥ paryutsu-
ka|manāḥ saṃvṛttaḥ.
- 6.36 sādhu mantritaṃ nām' āvuttena.
- 6.37 nanu bhañāmy asya kṛte mātṣyalikā|śatror iti.
- 6.38 bhartaḥ! ito 'rdhaṃ yuṣmākaṃ sumano|mūlyam bhavatu.
- 6.39 etāvad yujyate.
- 6.40 dhīvara, mahattarako hi sāmprataṃ priya|vayasyako 'si me
saṃvṛttaḥ. kādambarī|śākṣikaṃ c' āsmākaṃ prathama|sauhṛ-
dam iṣyate. tac chauṇḍika|śālaṃ gacchāmaḥ.
- 6.44 nirvartitaṃ mayā paryāya|nirvartanīyam apsaras|tīrtha|sām-
nidhyaṃ. tad yāvad asya rājarṣer udantaṃ pratyakṣi|karomi.
Menakā|sambandhena śarīra|bhūtā me Śakuntalā. tayā c' āitan|
nimittam eva sandiṣṭa|pūrv" āsmi. kiṃ nu khal' ūtsavaṃ|dine

'pi nirutsav'ārāmbham iva rāja|kulaṃ dṛśyate. athav" āsti me vibhavaf prañidhānena sarvaṃ jñātum. kiṃ tu sakhyā ādara ānītavyaḥ. bhavatu. eṣāṃ tāvad udyāna|pālinīnāṃ tiraskariṇī| pracchannā pārśva|parivartinī bhūtv" ōpālabhiṣye.

6.47 ātāmra|harita|vṛntaka ya ucchvasito 'si surabhi|māsasya, dṛṣṭaś ca cūta|kṣāraka kṣaṇa|maṅgalakam iva prekṣe.

6.48 hale Parabhr̥tike kiṃ nv idam ekākinī mantrayase.

6.49 sakhi, cūta|latikāṃ dṛṣṭv" ōnmattā parabhr̥tikā bhavati.

6.50 katham upasthito madhu|māsah?

6.51 madhu|karike, tav' ēdānīm kāla eṣa mada|vibhram'|ōdgītānām.

6.52 sakhi, avalambasva yāvad agra|pāda|pratiṣṭhāpitā bhūtvā Kāmadevasy' ārcanaṃ karomi.

6.53 yadi mam' āpi ardham arcanaka|phalasya.

6.54 hale! abhaṇite 'py etad bhavati, yata ekam eva no dvidhā|sthitam śārīram. aho! apratibuddho 'pi cūta|prasava eṣa bandhana|bhaṅga|surabhir vāti. namo bhagavate Makara|dhvajāya!

6.55 arhasi me cūt'|āṅkura dattaḥ Kāmasya gṛhīta|dhanoh. saṃsthāpita|yuvati|lakṣaf paścāt|skhalitaḥ śaro bhavitum.

6.59 prasīdatv āryaḥ! agrhīt'|ārthe āvām.

6.62 n' ātra saṃdehaḥ. mahā|prabhāvo rājarṣiḥ.

6.63 ārya, kati divasā asmākaṃ Mitrā|vasunā rāṣṭriyeṇa bhartuf pāda|mūlāt preṣitānām, ih' ā krīḍa|grhe pratikarm' ārpitam. ato na kad" āpi śruta|pūrva eṣa asmābhir vṛttāntaḥ.

6.65 ārya, kautūhalyaṃ yad anena janena śrotavyaṃ tat kathayatv āryaḥ kiṃ nimittaṃ bhartrā vasanta|kaumudī pratiṣiddh" ēti?

- 6.66 utsava|priyā rājānaḥ. atra guruṇā kāraṇena bhavitavyam.
- 6.68 ārya! śrutaṃ rāṣṭriya|mukhād yāvad aṅgulīyaka|darśanam.
- 6.71 priyaṃ me!
- 6.73 yujyate.
- 6.74 etu etu bhavān.
- 6.79 sthāne khalu pratyādeśa|vimānit” āpi Śakuntalā yad asya kṛte tāmyati.
- 6.82 īdṛśāny asyās tapasvinyā bhāga|dheyāni.
- 6.83 laṅghita eṣa bhūyaḥ Śakuntalā|vātena. na jāne katham cikitsi-tavyo bhaviṣyati.
- 6.86 yad deva ājñāpayati.
- 6.89 kṛtaṃ bhavatā nirmakṣikam. sāmprataṃ śīśira|vicchede rama-ṇīye ’smin pramada|vane sukhaṃ vihariṣyāmaḥ.
- 6.92 tiṣṭha tāvat. imaṃ daṇḍakaṃ cūta|manmathake pātaye.
- 6.94 nanu khalu bhavatā medhāvinī lipi|karī samdiṣṭā. mādhavī|ma-ṇḍapa imāṃ kṣaṇaṃ pratipālayiṣyāmi. tatra me citra|phalake sva|hasta|likhitāṃ tatra|bhavatyāḥ Śakuntalāyāf pratikṛtim ānay’ ēti.
- 6.96 etu bhavān.
- 6.97 eṣa maṇi|śilā|paṭṭaka|sa|nātho mādhavī|maṇḍapako viviktatayā niḥśabdaṃ svāgaten’ ēva pratīcchati priya|vayasyam. upaviśā-maḥ. niṣīdatu bhavān.
- 6.100 na vismarāmi. kiṃ tu sarvaṃ kathitaṃ tvay” āiva vṛttam. pari-hāsa|vikalpa eṣa na bhūt’|ārtha iti. rahasya|bheda|bhīruṇā may” āpi mṛt|piṇḍa|manda|buddhinā tath” āiva gr̥hitaṃ. api ca bha-vitavyatā balavatī.

- 6.101 evaṃ nv idam.
- 6.103 kiṃ nv idam. īdṛśam upanataṃ. kadā punaḥ sat|puruṣāḥ śoka|
baddha|dhairya bhavanti? nanu pravāten' āpi girayo niṣpraka-
mpāḥ.
- 6.106 aho. īdṛśi kaṣṭ'āvasthā. asya samtāpen' āhaṃ rame.
- 6.107 asti deva tarkaḥ. ken' āpi tatra|bhavaty ākāśa|gāmin" āvahit"
ēti.
- 6.109 aho! mohaḥ khalu vismayanīyo na punaf pratibodhaḥ.
- 6.110 yady evaṃ tad asti khalu samāgamo 'pi kālena tatra|bhavatyā.
- 6.112 na khalu mātā|pitarau bhartṛ|virahitām duhitaraṃ ciraṃ dra-
ṣṭuṃ pārayataḥ.
- 6.115 mā evaṃ bhaṇa! nanu khalv aṅgulīyakam eva nidarśanam.
evaṃ ev' āvaśyaṃ|bhāvino 'cintanīyāḥ samāgamā bhavat' īti.
- 6.118 sakhi, dūre vartase. ekākinī tāvat karṇa|sukham anubhavāmi.
- 6.119 bho vayasya! idam aṅgulīyakaṃ ken' ōdghātena tatra|bhavatyā
hasta|saṃsargaṃ prāpitam?
- 6.121 tatas tataḥ?
- 6.125 ramaṇīyas te vidhinā darśito mārگاḥ.
- 6.126 atha kathaṃ dāsyāf putrasya rohita|matsyasya baḍīśam iv' āitad
aṅgulīyakaṃ mukhe praviṣṭam?
- 6.129 pūrv'|āpara|virodhī eṣa vṛttānto vartate.
- 6.132 eṣa khalu bhartā. yāvad enam upasarpāmi. jayatu, jayatu bhar-
tā! iyaṃ citra|gatā bhartrī.

- 6.133 he he bhoḥ! svabhāva|madhur” ākr̥tiḥ khalu. sādhu vayasya
sādhu. kim bahunā? svānt’|ānupraveśa|śaṅkay” ālapana|kutū-
halaṃ mām janayati.
- 6.134 aho, vayasyasya vartikā|rekhāyā nipuṇatā! jāne sakhy agrato
me tiṣṭhati.
- 6.136 ayam eva sarvaṃ pratipanno yad asmi vaktukāmā.
- 6.137 bhoḥ, tistras tatra|bhavatyō dṛśyante. sarvā darśanīyāḥ. katam”
ātra tatra|bhavatī Śakuntalā?
- 6.138 moha|dakṣas tapasvī. avaśyaṃ na me pratyakṣā sakhī.
- 6.140 tarkayāmi y” āiṣ” āvaseka|snigdha|pallavām aśoka|latikām saṃ-
śritā śīthila|keśa|bandh’|ôdvamat|kusumena baddha|sveda|bin-
dunā vadanakena viśeṣa|namita|śākhābhyām bāhu|latābhyām
ucchvasita|nīvinā vasanen’ ēṣat|pariśrānt” ēv’ ālikhit” āiṣ” ātra-
bhavatī Śakuntalā. itarāḥ sakhyāḥ.
- 6.144 ārya Mādhavya! avalambasva citra|phalakaṃ yāvad gacchāmi.
- 6.145 kim aparaṃ atra abhilikhitavyam?
- 6.146 asaṃśayaṃ yo yaḥ sakhyā me ’bhirucitaf pradeśas taṃ tam
ālikhitukāmo bhaviṣyat’ īti tarkayāmi.
- 6.149 tathā tarkayāmi pūritam anena citra|phalakaṃ kūrç’|ālakānām
tāpasānām.
- 6.151 kim iva?
- 6.152 vana|vāsasya tasyās ca saukumāryasya yad anusadṛṣaṃ bhaviṣ-
yat’ īti.
- 6.154 kiṃ nv atrabhavatī rakta|kuvalaya|śobhin” āgra|hastena muk-
ham apavārya cakita|cakit” ēva sthitā. he he bhoḥ! eṣa dāsyāf
putraḥ kusuma|pāṭac|caro madhu|karo ’tra|bhavatyā vadana|
kamalam abhilaṣati.
- 6.156 bhavān ev’ āvinīt’|ānuśāsi vāraṇe prabhavati.

- 6.159 abhijātaṃ khalu vāritaḥ.
- 6.160 pratiṣiddha|vām” āiṣā jātiḥ.
- 6.163 evaṃ tīkṣṇa|daṇḍasya kathaṃ te na bheṣyati? eṣa unmattakaḥ khalu! aham apy idr̥śasya saṃsargeṇa idr̥śa|varṇa iva saṃvṛttaḥ.
- 6.164 mam’ āpy ātmano ’nantaraṃ gaṇaya y” āham idānīm pratibuddhā.
- 6.166 aho! dhīre ’pi jane rasaf padaṃ karoti.
- 6.167 bhoḥ, citraṃ khalv etat.
- 6.170 smṛtaṃ tvayā pratyādeśa|vimānanaṃ Śakuntalāyāḥ sakhyā dṛṣṭaṃ khalu pratyakṣam asmābhiḥ.
- 6.171 bhartā, devyāḥ Kula|prabhāyāf parijaṇen’ āntar”| āvacchinnaḥ te vartikā|karaṇḍakaḥ.
- 6.173 bahu|māny” āsya Kula|prabhā. atha vā n’ āitat kiṃ cit. vipaṇ-cyāḥ khalv asannidhāna eka|tantur apy arghati.
- 6.176 bhartaḥ, idam ap’ idānīm citra|pratikṛtaṃ Piṅgalikā|miśrā apahastitaṃ yatante.
- 6.177 bhinn” ēdānīm asy’ āśā.
- 6.179 jayatu jayatu bhartrī!
- 6.180 apeta bhoḥ! Medhāvinīm mṛgīm iv’ ānuseranty upasthit” āntaḥ|pura|vyāghrī Piṅgalikā.
- 6.182 ātmānam iti bhaṇa!
- 6.183 sakhi, eṣā pratikṛtir api te pratipakṣasy’ ālaṅghanīyā kriyate.
- 6.184 eṣa enaṃ gopayāmi yatra pārāvatiṃ varjayitv’ āparo na prekṣate.

- 6.185 jayatu jayatu devaḥ!
- 6.187 bhartaḥ, patra|hastām mām prekṣya pratinivṛttā.
- 6.189 deva, amātyo vijñāpayati. artha|jātasya gaṇanā|bahulatay” āi-
kam eva paura|kāryam avekṣitam tad devaḥ soḍhum arhati.
- 6.191 yad bhart” ājñāpayati.
- 6.193 deva idānīm eva Keśava|śreṣṭhino duhitā nirvṛtta|pumsavanā
jāyā śrūyate.
- 6.195 yad deva ājñāpayati.
- 6.197 iyam asmi.
- 6.200 idaṃ nāma atra ghoṣayitavyam. deva, kāle ghuṣṭam iv’ ābhi-
nanditam deva|śāsanam mahā|janena.
- 6.202 pratihatam āśaṅkitam!
- 6.204 asaṃśayaṃ sakhīm eva hṛdaye kṛtvā nindito ’nen’ ātmā.
- 6.207 imaṃ pattrakam preṣayatā kiṃ smāritam amātyena yat prekṣya
tāvad bhartur jal’|āvasekaḥ saṃvṛttaḥ? athavā na so ’buddhi|
pūrvakam pravartate.
- 6.210 sadṛśam khalu te vyavadhānam. vayaḥ|sthaḥ prabhur aparāsu
devīṣu anurūpa|putra|janmanā pūrva|puruṣāṇām an|ṛṇo bha-
viṣyat’ īti. na me vacanam pratigṛhṇāti! athavā” ānurūpam ev’
āuśadham ātaṅkam nivārayati.
- 6.213 samāśvasitu samāśvasitu bhartā!
- 6.214 idānīm ev’ āinaṃ nirvṛtam karomi. athavā mahatībhif punar
devatābhir etad darśitam. na śakyo may” ān|anujñātayā ha-
sta|saṃsargaṃ netum. bhavatu. yajña|bhāg’|ōtsukā devā eva
tathā kariṣyanti yathā” āiṣa rājarṣis tayā saha|dharma|cāriṇyā sa-
māgamiṣyati. kariṣyanti katham eva tatra prekṣe. yāvad anena
vṛtt’|āntena priya|sakhīm samāśvāsayāmi.

- 6.215 abrahmaṇyaṃ abrahmaṇyaṃ bhoḥ! abrahmaṇyaṃ!
- 6.217 tapasvī Piṅkalikā|miśrānām mukhe patito bhaviṣyati.
- 6.238 dhāva bhoḥ!
- 6.240 katham idānīm na bheṣyāmi? eṣa mām ko 'pi paścān|moṭita|
śiro|dharam iḥṣum iva sthira|bhaṅgam eva kartum icchati!
- 6.242 jayatu jayatu bhartā! etac char'|āsaṇaṃ hast'|āvāpa|sahitam.
- 6.249 abhidhāva bhoḥ! aham bhavantaṃ prekṣe. eṣa bhavān mām na
prekṣate. marjāra|gr̥hīta iv' ōnduro nirāśo 'smi jīvite saṃvṛttaḥ.
- 6.257 bhoḥ! aham anena paśu|māreṇa mārīto manāḡ asmi!
- 6.270 yad bhavān ājñāpayati.
- 7.2 ājñaptaṃ hi guruṇā Nāradena yath" āiteṣv eva divaseṣu mar-
tya|lokād uttīrṇena rājarṣiṇā Duṣyantena bhagavataḥ Purān|
darasya priya|kāriṇā dānava|vadha|nimittaṃ gantavyam. yāvad
abhyarcy' ēmaṃ hy āpṛcchya māno niḥṣipati tāvad eva mayā
vibudha|pratyakṣaṃ maṅgala|nimittaṃ kim api prekṣaṇakaṃ
darśayitavyam. «tat tvaṃ kām api lāsikām anveṣya saṅgīta|śā-
lāyām āgacch' ēti.» tad yāval lāsikām anveṣayāmi. kām punar eṣā
gr̥hīta|varaṇā paścādd harṣit'|ōtkañṭhit" ēv' ēta ev' āgacchati?
katham priya|sakhī Cūta māñjarī? tad yāvad etayā sah'|ōpād-
hyāya|samīpaṃ gacchāmi.
- 7.4 aho! mahā|prabhāvo rājarṣir Duṣyantaḥ. aho, maha|balaḥ sa
hato Durjayo dānava|balaḥ. athavā Duṣṣyanta eva yena sārāt-
hi|dvitīyen' āiva aneka|praharaṇa|sāhasāni vikiraṇa kṣaṇen' āiva
nihataḥ sa Durjaya|dānava|balaḥ
- 7.5 sakhi, Cūta|mañjarī. utkaṇṭhit" ēva lakṣyase?
- 7.6 katham, Pārijāta|mañjarī? sakhi, sarvaṃ kathayiṣyāmi. tvaṃ
tāvāt kutra prasthit" ēti prakṣyāmi?

- 7.7 sakhi, saṅkṣepena kathayiṣyāmi. ahaṃ khalu rājarṣer Duśyan-
tasya dānava|vijaya|vyapadeśen' ādya maṅgala|nimittam kim
api prekṣaṇakaṃ darśyata ity upādhyāsy' ājñay" ōbhe eva
sakāśam.
- 7.8 āsīd avasara etasya. idānīm punar martya|lokaṃ prasthita eta-
smin mahā|rāje kasya darśyate?
- 7.9 sakhi, kiṃ Mahendrasya mano|rathān sampādyā gata ut' ān-
yath" ēti?
- 7.10 sakhi, śṛṇu! ady' āiva go|sarga|samayena varam Durjaya|dānava|
jīvita|sarvasva|śeṣam grhītvā yāvac ca tridaśa|vilāsinī sa|rasa|hṛ-
dayāny avanim abhiprasthitaḥ. ataś ca me harṣ'|ōtkaṇṭhānām
kāraṇam.
- 7.11 sakhi, tvayā priyam niveditaṃ yad ev' ōpādhyāyena Puru|
vaṃśa|rājarṣeḥ purataḥ kāryam kartum ājñaptam. tad eva gītaṃ
kṛtv" ātr' āiva kurvaḥ.
- 7.12 yat te rocata evam tat. yad eva gītaṃ mayā lapitaṃ tvayā vā
saha nṛtyāvaḥ.
- 7.14 a|viśaya|gamaṇam kaṃ can' ānyam ca sa|rāgam ālim madhu|
samayaḥ/ anyam karoti viṣaṇṇam pāṭaly" āsyā bhūmyāḥ.
- 7.64 mā khalu mā khalu capalatām kuru! siṃha, katham katham
ev' ātmanaf prakṛtim darśayasi.
- 7.68 jṛmbha! jṛmbha, re siṃha! dantāni te gaṇayiṣyāmi.
- 7.69 avinīta! kim iti no 'patya|nirviśeṣāni sattvāni viprakaroṣi. pra-
vartate te saṃrambhaḥ. sthāne khalv ṛṣi|janena «Sarva|da-
mana» iti kṛta|nāma|dheyo 'si.
- 7.71 eṣā kesariṇī tvām langhayati yady asyāḥ putrakam na muñcasi.
- 7.72 aho baliyāḥ khalu bhīto 'smi!
- 7.75 vatsaka! muñca etaṃ bālam mṛg|ēndram! anyam te kṛḍana-
kam dāsyāmi.

- 7.76 kutra saḥ? dehi ma enam!
- 7.79 suvrate, na śakya eṣa āśvāsa|mātrena saṃyamitum. tad gaccha.
māmaka uṭaje Maṅkanakasya ṛṣi|kumāarakasya varṇaka|citrito
mṛttikā|mayūrakas tiṣṭhati. tam asy' ōpāhara.
- 7.80 tathā!
- 7.81 tāvad anen' āiva krīḍiṣyāmi.
- 7.85 bhavatu. na mām gaṇayasi. ko 'tra ṛṣi|kumārakāṇām? bha-
dra|mukha! ehi, mocaya tāvad anena durmoca|hast'āgreṇa
ḍimba|kariṇā bādhyamānaṃ bāla|mrgendram.
- 7.88 bhavatu, na khalv ayam ṛṣi|kumāraḥ.
- 7.91 āścaryam, āścaryam!
- 7.93 asya bālasy' āsaṃbaddhe 'pi bhadra|mukhe samvādin y ākṛtīr
iti vismit' āsmi. api c' ātyanta|paricitasy' ēv' ā|pratiloma eṣa te
samvṛttaḥ.
- 7.95 Puru|vamśaḥ.
- 7.99 nanu yathā bhadra|mukho bhaṇati. apsaraḥ|saṃbandhena pu-
nar asya bālasya janany atr' āiva guros tapo|vane prasūtā.
- 7.101 kas tasya dharma|dāra|parityāgino nāma|dheyaṃ grahīṣyati.
- 7.103 Sarvadamana! śakunta|lāvanyaṃ paśya.
- 7.104 kutra mātā.
- 7.105 nāma|sādrīsyena vañcito mātṛ|vatsalakāḥ.
- 7.106 vatsa, Śakuntalā bhaṇati: «asya kṛtrima|mayūrasya ramaṇīyat-
vaṃ paśy' ēti.»

- 7.108 attike, rocate me bhadrālaka eṣa mayūrah.
- 7.109 aho rakṣā|karaṇḍakam asya maṇi|bandhe na dṛśyate.
- 7.111 mā khalv enam ālambiṣṭhāḥ! katham, gr̥hītam ev' ānena?
- 7.113 śr̥ṇotv āryaḥ. mahā|prabhāv" āiṣā khalv Aparājitā nāma mah"|
āuṣadhir asya dārakasya jāta|karma|samaye bhagavatā Mārī-
cena dattā. etām kila mātā|pitarāv ātmānaṃ vā varjayitv" āparo
bhūmi|patitām na gr̥hṇāti.
- 7.115 tataḥ sarpo bhūtv" ānyaṃ daśati.
- 7.117 anekāśaḥ.
- 7.119 saṃyate, ehi. imaṃ vṛttāntaṃ niyama|nirvṛtāyāḥ śakuntalāyāḥ
nivedayāvaḥ.
- 7.120 evaṃ kurvaḥ
- 7.121 muñca mām! yāvan mātṛ|sakāśaṃ gamiṣyāmi.
- 7.123 mama khalu tāto Duṣyantaḥ, na tvam.
- 7.126 vikāra|kāle 'pi prakṛti|sthām tām Sarva|damanasy' āuṣadhim
śrutvā na me āśvāsa ātmano bhāga|dheyeṣu. athavā yathā me
'kṣa|mālay" ākhyātaṃ tathā sambhāvyata etat.
- 7.129 na khalv ārya|putra iva. tataḥ ko nu khalv eṣa kṛta|rakṣā|maṇi-
galam dārakam me hasta|saṃsargeṇa dūṣayati.
- 7.130 mātāḥ! eṣa ko 'pi parako mām mānuṣaf putraka ity ālapati.
- 7.132 hṛdaya, samāśvasihi samāśvasihi! prahr̥tya nirvṛtta|matsaren'
ānukampit" āsmi daivena. ārya|putra ev' āiṣaḥ!
- 7.135 jayatu jayatv ārya|putraḥ. . . !
- 7.138 mātāḥ ka ev' āiṣaḥ?

- 7.139 vatsa, bhāga|dheyāni me pṛccha.
- 7.142 uttiṣṭhatv ārya|putraḥ. nanu mama sukha|pratibandhakam
purā|kṛtaṃ teṣu divaseṣu pariṇām'|ābhimukham āsīd, yena
s'|ānukrośo 'py ārya|putro mayi tathā|vidhaḥ saṃvṛttaḥ.
- 7.142 atha katham ārya|putreṇa smṛto 'yaṃ janaḥ?
- 7.146 ārya|putra! nanu tad angulīyakam.
- 7.148 samīhitam kartuṃ kṣaṇena yat tad" ārya|putrasya pratyaya|
karaṇe durlabham me saṃvṛttam.
- 7.150 n' āśya viśvasimi. ārya|putra ev' āitat pārayatu.
- 7.155 arhāmy ārya|putreṇa saha samīpaṃ gantum?
- 7.160 sambhāvanīy" āśya khalv ākṛtiḥ.
- 7.167 apratiratho bhava!
- 7.168 dārakeṇa sahita pāda|vadanam karomi.
- 7.171 jāte, bhartur bahu|matā bhava. ayaṃ ca te deha|jo vatsaka
ubhaya|pakṣam alaṅkarotu. tad upaviśata.
- 7.171 sarve Prajā|paty|abhimatam āsanam upaviśanti.
- 7.183 diṣṭy" ā|kāma|pratyādeśy ārya|putraḥ. na punaḥ saptam ātmā-
nam smarāmi. athavā na śruto dhruvam anya|hṛdayayā mayā
śāpah. yataḥ sakhībhyām atyādareṇa saṃdiṣṭ" āsmi bhartur
aṅgulīyakam darśay' eti.
- 7.192 anayā nandanā|mano|ratha|sampattyā Kaṇvo 'pi tāvac chruta|
vistāraḥ kriyatām. Menak" ēh' āiva saṇṇihitā.
- 7.193 mano|gataṃ me mantritaṃ bhagavatyā.

NOTES

Bold references are to the English text; **bold italic** references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated.

- 1.1 The eight forms of Śiva (*aṣṭa/mūrti*) are: 1. fire, 2. the offering (*havis* n.), 3. the sacrificer (*hotrī* f.), 4. sun, 5. moon, 6. space, 7. earth, 8. air.
- 1.10 Here I print the particle ***nu***, preceded by a nasal, and followed by *edaṃ*, reduced to a bare *n* enclosed by two center-dots, although one could argue that it really is in *sandhi* with the preceding nasal and/or the following *edaṃ*. The alternative of hyphenating *n'* seemed potentially too confusing in view of the negative particle *na*, even though the Kashmirian text usually would write *na edaṃ*. I also opted against compounding as in *adhavā*.
- 1.15 The most natural interpretation of this verse is that the ladies are kind because they make themselves even more beautiful by such graceful adornment.
- 1.26 An allusion to Śiva's mythological feat of chasing the sacrifice (*yajña*) fleeing in the guise of a deer.
- 1.30 **Uneven / *udghātini***: This is commonly translated as "churned up," but it is also possible to interpret as "rising." This might even be contextually more suited: the king is rising to a higher plane of being by entering the environs of the sacred hermitage. His actions there have consequences that are more far-reaching.
- 1.67 **To the right / *dakṣiṇena***: see *Pāṇini* 2.3.31 *enapā dvitīyā* for the use of the accusative in conjunction with an adverb in *-ena*.
- 1.83 **Verandah**: Cf. *Gāthāsaptasatī* 48d, *ālīmḍae vasio*: "he spent the night (*vasio*) on the verandah [by the gate]," *ālīmḍo bahirdvā-raprakoṣṭhaḥ*.
- 1.97 The king is here worried she may be a brahmin, and thus beyond his marital aspirations. In the "Maha-bhārata"'s version of

the tale Shakúntala explicitly boasts to him that she is superior, for she has inherited her mother's power to fly. In Kali-dasa's tale she lacks this power, she is more human than divine Ápsaras.

- 1.106 *Paṭ'ântareṇa*: MONIER-WILLIAMS dictionary alleges that this is probably a mistake for *paṭāntam*, thus "standing on the edge of her garment," which seems very improbable.
- 1.125 The king is not of course lying. The expression "office of dharma" (*dharmādhikāra*) is a transparent metaphor for the duties of the king, and the Páurava he means is of course his own father who bestowed the crown upon him. Similarly "Vedavit" might have been his name.
- 1.135 The sage in question is the warrior sage Viśvāmitra.
- 2.24 Lit. "the moment is taken [by me]," which might either intend: "I await," or, "It's now or never!" The king does however delay his revelation.
- 2.35 **Probe the commander's frame of mind**: lit. "I will follow the commander's thoughts."
- 2.62 Or *strī/ratna* might here stand for Lakshmi, the Goddess of beauty and fortune. Thus: "you who care not even for the Goddess of beauty and fortune."
- 2.114 *Cakkāki*: I take the term as intending both the epic "wheel-guard" (*cakra/gopṭṛ*), a warrior who protected the chariot's wheels and a "goose" (*cakr'āṅki*).
- 2.116 *Ajjū*: This form is not given in most dictionaries. The commonly encountered *Ajjukā* normally denotes a "courtesan."
- 2.121 It is also possible that what is meant is "the fourth day after today."
- 2.123 **Tri-shanku**: The mythical king stuck midway between heaven and earth. See *Rāmāyaṇa* 1.57–60.
- 3.6 *Kāmayāna-*: On the originality of this unusual present participle see GOODALL & ISAACSON (2003:370).

- 3.34 *Hāva* is one of the ten types of coquetry.
- 3.94 *Aṅga/recit'/'ārdhe*: This reading appears to suggest that Shakúntala has shyly shrunk away from Dushyānta.
- 3.109 **King**: the word *āryaputra* denotes both “king” and also “husband.”
- 3.129 I take the *khalu* as an interrogative particle. The Bengali recension makes the question clearer by reading *katham* in place of *tathā* (*pāda b*).
- 4.23 Considerations of ritual purity forbid her to just pick up the flowers that have fallen to the ground.
- 4.59 Or emend: *guṇḍā*, cf. the Bengal recension.
- 4.64 *Pratiṣṭa*: = *aṅgīkṛta*.
- 4.129 Or: “someone dear.”
- 5.115 *Pāṇini* 2.2.38: *tāpasa/vṛddhā* = *vṛddha/tāpasā*.
- 6.8 **Brother-in-law**: The police captain is the king’s brother-in-law.
- 6.23 The Prakrit form ^८*śakula*, can in Sanskrit be either *sakula*, “family,” or it can remain *śakula* meaning “fish;” hence: “you will see fish-faces again.” If this pun is intended, the guard is insulting the fisherman’s family.
- 6.47 **Seasonal blessing**: or “an instant blessing.” The red and white colors are auspicious signs of the fertility of spring.
- 6.49 The first gardener’s name, **Para-bhrītika**, means “female cuckoo.”
- 6.95 Or, if the word *saṁsthāna* is interpreted in consonance with the other recensions the sense would be rather “such (i.e. the painting) is the abode of my heart.”
- 6.99 The Bengal recension’s reading is here smoother: *sarvam idaṁ smarāmi Śakuntalāyāḥ prathama/darśana/vṛttāntam*.
- 6.114 The Kashmirian recension presents the syntactically most difficult version of this verse, the predicate (*vidheya*) being predom-

inant. It is possible that the Mithilā recension’s *sudatī* (“fine-toothed” for *tad atītam*) is original, for there exists ample motivation for redactors to remove it. The rhetorician Vāmana had taught that the grammatical form *sudatī* is unacceptable (*Kāvya’ālaṅkāra/sūtra/vṛtti* 5.2.67: *sudaty/ādayaḥ pratividheyāḥ*.) In *pāda* c an original reading of *s* “*āsannivṛtṭyai sudatī mam’ āiṣa*” can account for all of the variants. Note how appropriate is the use of “fine-toothed” for the juxtaposition with the cliff precipice.

- 6.141 The king means that the buffoon might just have noted that he has smeared the sketch of Shakúntala by repeatedly touching it out of affection. Kali-dasa’s phrasing makes it sound as if he is talking about the signs of love-making.
- 6.153 Note that the colors of these two ornaments are red and white, the colors of an Indian wedding.
- 6.191 **Dhana-vriddha** means “abounding in wealth.”
- 6.200 This at least is the sense the redactor presumably intended. The dictionaries do not seem to give this sense for *ghuṭṭham*, however.
- 6.207 KANJILAL reads as *soa/buddhi/puravam*.
- 7.2 *gabida/varaṇā pacchā*: an emendation by Burkhard. I am uncertain of the precise significance of *varaṇa* here; perhaps it is a “gift,” or a “favor.”
- 7.2 The sage **Nārada** is celebrated as a great authority on music and dance.
- 7.22 The courtly circumlocution implies that Indra removed the garland from his own neck.
- 7.69 **Sarva-dāmana** means “All-tamer.”
- 7.78 Webbed fingers were considered the mark of a universal emperor.

THE RECOGNITION OF SHAKÚNTALA

- 7.104 The Prakrit phrase used by the second nun in the previous speech was *saĩnta/lavaṇṇaṃ* which the boy is interpreting as *Saĩntala*. . . .
- 7.134 **Róhini** is the star Aldebaran.
- 7.163 **Twelfefold brilliance:** The twelve months.
- 7.163 **Soul:** The Vámana incarnation of Vishnu.

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RÁKSHASA'S RING

Sanskrit words are given in the English alphabetical order, according to the accented CSL pronunciation aid. They are followed by the conventional diacritics in brackets.

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